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{ SEPTEMBER 2007 }

The Amazing Albatross

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Singapore? Isn't that where chewing gum is illegal and *Cosmopolitan* magazine is banned as too racy?

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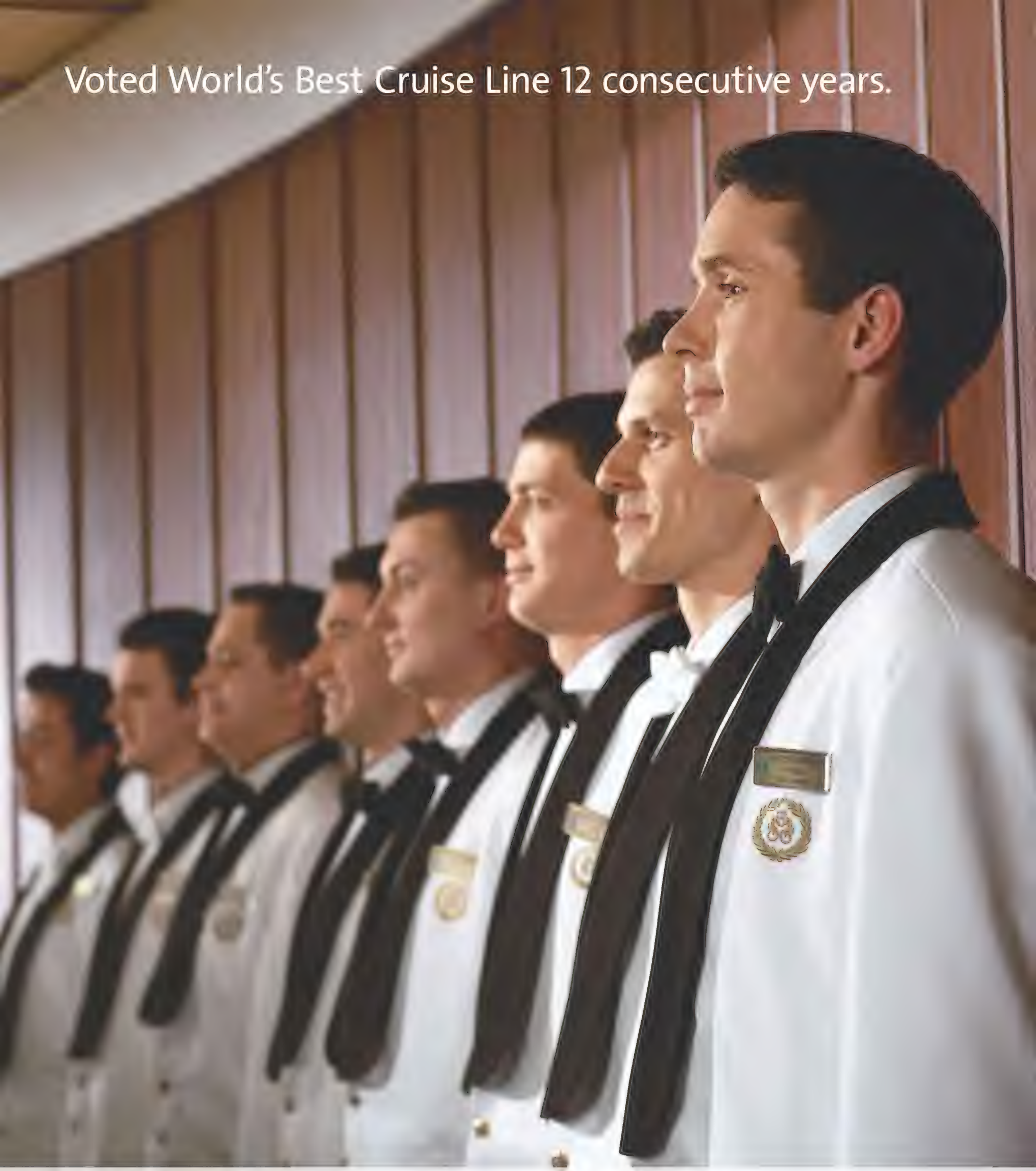

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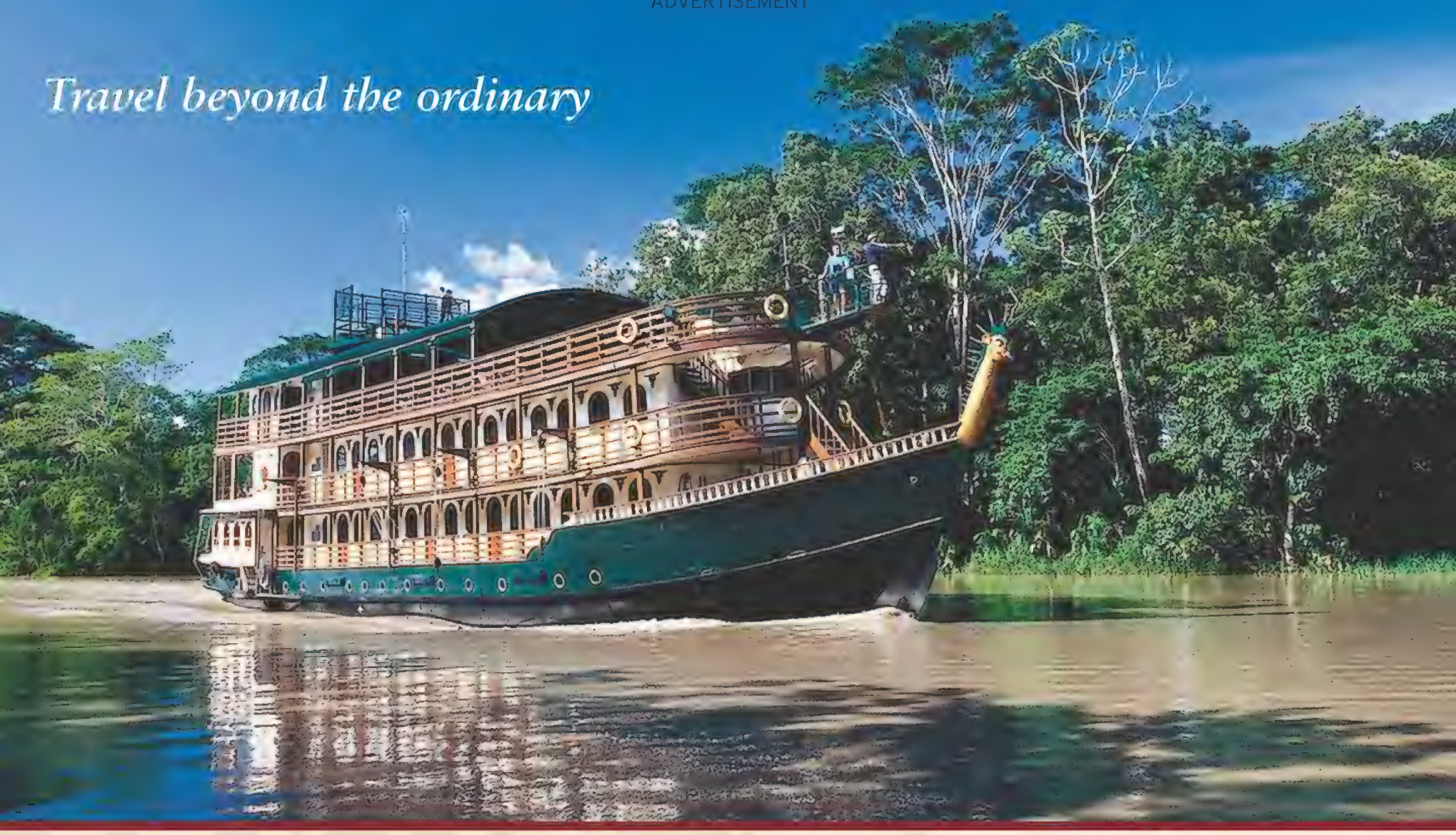

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FROM THE EDITOR

Island Idylls

A queen on her throne and chips falling where they may **BY CAREY WINFREY**

ONE OF MANY remarkable things about albatrosses, Kennedy Warne reports, "is that the members of a pair, despite not seeing each other for months after their chick has fledged, often return to their nest site within days of each other at the commencement of a new breeding season." One afternoon, Warne, who wrote our cover story ("The Amazing Albatross," p. 46), watched a pair get reacquainted. "The female sat on her pedestal like a queen on her throne while the male made elaborate bowing movements and lightly touched her bill with his. He picked up a leaf and seemed to offer it to her—a love token, I fancied—before they began, tenderly, to preen each other."

The islands where albatrosses breed are rarely visited. "When you're there you're aware of how intensely privileged you are," Warne says. "To stand at the prow of a boat and watch these things speed past, just riding the winds—it's that effortless grace that astonishes you. You hold your breath, not believing that it can be happening. They're the masters of the storms. They're wonderful."

DAVID LAMB has been watching Singapore's transformation (see "Singapore Swing," p. 100) for some time. "I'd always been fascinated by the fact that this little island country that should have failed has become such a huge economic success," he says. "When Singapore started loosening up on its many, many regulations, I got really intrigued."

Lamb: Warned to be careful

Lamb first visited Singapore 37 years ago, taking a few days of R & R away from covering the Vietnam War for UPI. He wasn't impressed and left a day early. "Before this trip I thought Singapore was spiritually empty," he says, "devoid of arts and culture and many of the other foundations of an interesting society. Like almost every other place you get to know a little more intimately, you find that there is an important foundation of art and culture there. It was a real kick to discover Singapore's."

The once-stern government, he says, "was extremely helpful. I could do anything I wanted. But I know they will read my story very carefully, because they are extremely sensitive to criticism." Does that concern him? "Everybody warned me, be careful. Singapore has sued journalists in the past when they felt there have been errors or misrepresentations made, but my attitude always is that I will report accurately and honestly and let the chips fall where they may. I feel I've done that in this case. Obviously, I was impressed with all that Singapore has accomplished. I think that comes across in the story."

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THERE AT EVERY TURN.

LETTERS READERS RESPOND TO THE **JULY** ISSUE

I was amused by the juxtaposition of the cover lines "Why Genealogy is Bunk" and "Loving Edward Hopper." I am one of those people who is addicted to collecting information about deceased relatives. If it weren't for this hobby, I would have no idea that Edward Hopper was my sixth cousin, three times removed. That connection, plus a few million dollars, might buy me one of "Cousin Ed's" paintings.

CATHY DONNANGELO, PURCELLVILLE, VIRGINIA

FAMILY MATTERS

AS A GENEALOGIST, I have spent 30 years arguing the value of family history as a scholarly discipline, a profession, an adjunct to medicine and law and a personal exploration of past societies. What Richard Conniff mocks and excoriates in his essay ("The Family Tree, Pruned") is not genealogy. It is "family tree climbing" of the basest ilk and posturing by nongenealogists who have not bothered to learn the difference between fanciful claims and reliable research.

ELIZABETH SHOWN MILLS
SAMFORD UNIVERSITY INSTITUTE OF GENEALOGY & HISTORICAL RESEARCH
BIRMINGHAM, ALABAMA

IN CONNIFF'S eagerness to put a humorous spin on genealogy, he glossed over how, by researching ancestors who lived in different parts of the world at different times, we learn about their history and their world. That has been the most important part of my genealogical research.

JUDITH TAKABA
PEARL CITY, HAWAII

NOT ONLY DO I share Conniff's skepticism about genealogy, but I have also learned that tracing one's ancestors doesn't always lead where one hopes. My children, through my ex-wife's mother, can trace their ancestry back to the *Mayflower*. Sounds classy, until you learn that the ancestor was the first man hanged in Plymouth Colony.

FREDRIC BERG
KING GEORGE, VIRGINIA

MAD ABOUT MAUPIN

I MUST EXPRESS my disappointment with the political tone of Armistead Maupin's article about San Francisco ("Mad, Stark Mad"). His comments about George W. Bush and the Iraq War, while they may be real and valid concerns of San Francisco residents, had no place in SMITHSONIAN. I can get lectured about current political events from the evening news or newspaper.

RYAN RICHARD
DELTA JUNCTION, ALASKA

I HAVE LIVED in San Francisco since 1948, and while many will scoff at our peculiar ways, I wouldn't trade our way of living for anything. Our weather is unbelievable and our scenery is outstanding, but most of all we care and we are tolerant. Maupin is a great spokesperson for a great city.

CLAIRE JARKOVSKY
SAN FRANCISCO, CALIFORNIA

FOR 43 YEARS I lived in San Francisco and loved many things about the city. Unlike Armistead Maupin, however, I never felt I belonged. I have moved back to Fresno, and I don't miss the Bay Area's congestion, high cost of living, faction-driven politics or "cloud of smug."

FRANCES HEFFERNAN
FRESNO, CALIFORNIA

LOCAL WARMING

GLACIAL MELTING is a disturbing sign of global warming ("Chronicling the Ice"). But we needn't look to the far corners of the earth to observe such environmental change. The National Park Conservation Association's new report, "Unnatural Disaster," depicts Alaska's Glacier Bay National Park as largely glacier free. And most glaciers in the lower 48 states are expected to disappear within a few short decades.

MARK WENZLER
NATIONAL PARK CONSERVATION ASSOCIATION
WASHINGTON, D.C.

CORRECTION:

"Mad, Stark Mad" incorrectly stated that San Francisco resident Philo T. Farnsworth was the first to transmit a televised image, in 1927. That feat was achieved by Scotsman John Logie Baird in 1924.

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"It Felt Like a Real Discovery"

Six decades after the death of an unheralded New York City municipal photographer, a researcher stumbles upon his forgotten negatives

BY CAROLYN KLEINER BUTLER

IN 1999, MICHAEL LORENZINI, the senior photographer for the New York City Municipal Archives, was spooling through microfilm of the city's vast Department of Bridges photography collection when he realized that many of the images shared a distinct and sophisticated aesthetic. They also had numbers scratched into the negatives. "It just kind of hit me: this is one guy; this is a *great* photographer," Lorenzini says. But who was he?

It took many months and uncounted hours of trolling through archives storerooms, the Social Security index, Census reports and city records on births, deaths and employment to find the answer: the photographer was Eugene de Salignac, a municipal worker who took 20,000 photographs of modern Manhattan in the making. "It felt like a real discovery," Lorenzini says.

Still, what is known about de Salignac remains limited, and there are no known photographs of him as an adult. Born in Boston in 1861 and descended from French nobility, he married, fathered two children and, after separating from his wife in 1903, started working for the City of New York at age 42. He was the official photographer for the Department of Bridges from 1906 to 1934. At that point, his work—including original plate-glass negatives, corresponding logbooks in his elegant script and more than 100 volumes of vintage prints—began collecting dust in various basement storerooms. He died in 1943, at 82, unheralded.

But de Salignac is now having his day: the Museum of the City of New York is exhibiting his work through October 28, and Aperture has published a related book, *New York Rises: Photographs by Eugene de Salignac*, with essays by Lorenzini and photography scholar Kevin Moore.

De Salignac's time as a city worker coincided with New York's transformation from a horse-and-buggy town into a modern-day metropolis, and his photographs of towering bridges, soaring buildings, trains, buses and boats chart the progress. "In this remarkable repository of his work, we really see the city becoming itself," says Thomas Mellins, curator of special exhibitions at the Museum of the City of New York. "During this period, New York became a paradigm for 20th-century urbanism, and that has to do with monumentality, transportation systems, working out glitches, sky-

The ferry *President Roosevelt* arriving in Lower Manhattan, 1924: The photo "shows him thinking like an artist."

MEN

De Salignac photographed Brooklyn Bridge painters (above) in 1914. "Did he consider himself an artist?" asks Lorenzini (below).

scrapers, with technology—all of the things that emerge in these photos."

De Salignac's photograph of the Staten Island ferry *President Roosevelt* coming into port, made in Lower Manhattan in June 1924 with a bulky wooden field camera, typifies his ability to stretch beyond straightforward documentation. "This is not your typical municipal photograph," says Moore. "There's a sense of anticipation—that perfect moment where the boat is about to dock, and a sense of energy, a flood about to be unleashed." Adds Lorenzini: "It shows him thinking like an artist."

De Salignac's pictures have been reproduced in books, newspapers, posters and films, including Ken Burns' *Brooklyn Bridge*; though largely uncredited, his work helped shape New York's image. "He was a great chronicler of the city, in the tradition of Jacob Riis, Lewis Hine, Stieglitz and Berenice Abbott," says Mellins. "The fact that he was a city employee may have made it less likely that people would think of his work in an artistic context, but these images indicate that he really takes his place in the pantheon of great photographers of New York."

Lorenzini still isn't satisfied. "I'd like to know what he did for the first 40 years of his life, to see a photograph of him as a grown man," he says. "Where did he learn photography? Was he formally trained? Did he consider himself an artist?" Information about him, and prints by him, keep trickling in. Not long ago, a woman mailed to the Municipal Archives ten photographs of New York that she'd bought at a Texas flea market; Lorenzini immediately recognized them as de Salignac's. And a cache of 4,000 de Salignac prints was recently unearthed in the Battery Maritime Building in Lower Manhattan. "There is definitely more to the story," Lorenzini says.

CAROLYN KLEINER BUTLER *is a writer and editor in Washington, D.C.*

Visit Smithsonian.com/indelible for additional images from de Salignac.

EUGENE DE SALIGNAC / NYC MUNICIPAL ARCHIVES; LANDON NORDEMAN; PP. 14-15 EUGENE DE SALIGNAC / NYC MUNICIPAL ARCHIVES

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Smithsonian CULTUREfest PROGRAM GUIDE

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FRIDAY, OCTOBER 26, 2007
7:00pm

Come Fall in Love with Louisiana
CultureFest Opening Cocktail Reception
DESCRIPTION Featuring a musical performance by Dr. Anthony Brown and ensemble. Join us and meet the CultureFest experts who will be hosting events throughout the weekend.
LOCATION The Ogden Museum of Southern Art

SATURDAY, OCTOBER 27, 2007
8:30am - 10:00am

Breakfast on the Bayou
DESCRIPTION Share a bite with a gator at this entertaining family breakfast, where you'll learn about Louisiana's vanishing wetlands and the creatures that call them home.
EXPERT Alexandra Cousteau
LOCATION Audubon Aquarium of the Americas

10:30am - 11:30am

Genius in Flight: Legendary Aviator General Jimmy Doolittle
DESCRIPTION Get to know the man behind the legend and find out more about Doolittle's profound influence on flight technology.
EXPERT Dik Alan Daso
LOCATION National WWII Museum

11:00am - 12:00pm

A Historic Walking Tour: St. Louis Cemetery No. 1
DESCRIPTION Take an enlightening one-hour walking tour through this historic landmark with a licensed guide from Save Our Cemeteries, a New Orleans non-profit organization.
EXPERT Save Our Cemeteries Tour Guide
LOCATION Meet at Basin Street Station Visitors Center

11:00am - 2:00pm

World Cultural Economic Forum Panel Discussion & Luncheon
DESCRIPTION A report based on the proceedings of the World Cultural Economic Forum Executive Session will be distributed at CultureFest for this panel discussion, during which cultural economy experts will provide insights on the Forum's findings and discuss the future of the global economy.
LOCATION New Orleans Center for Creative Arts (NOCCA)

1:30pm - 2:30pm

Inside/Out: Their Outsider Art, Your History
DESCRIPTION From quilters to Bayou carvers, "outside" artists come from long traditions of their own that are as rich and complex as Andy Warhol's. Amei Wallach goes inside some of the traditions and the art.
EXPERT Amei Wallach
LOCATION The Ogden Museum of Southern Art

3:00pm - 5:00pm

Louisiana's Ark of Taste: A Feast of Endangered Food Traditions
DESCRIPTION A cooking demonstration and tasting of Louisiana delicacies considered endangered by Slow Food's Ark of Taste. Savor shrimp, oysters, andouille sausage and more in regional recipes.
EXPERT Poppy Tooker
LOCATION The Savvy Gourmet

4:00pm

Royal Street: An Inside Look at a Multicultural Art Mecca
DESCRIPTION Local artist Fredrick Guess takes you on an insider's tour of Royal Street's art scene to meet the gallery owners and learn more about the art and artists they represent. Plus, enjoy a cocktail reception at one of Royal Street's historic Miltenberger residences.
EXPERT Frederick Guess
LOCATION Meet in front of the Fredrick Guess Studio

Visit www.smithsonian.com/culturefest for detailed event information.

*Some events may require reservations and/or charge an admission fee.

5:00pm

Hurricane on the Bayou

DESCRIPTION Come experience a film that documents nature's fragile beauty and awesome power. This special screening features a talk by Alexandra Cousteau on the importance of preserving Louisiana's wetlands.
EXPERT Alexandra Cousteau
LOCATION Entergy IMAX Theatre at Aquarium of the Americas

6:00pm

Toast: The New Orleans Cocktail

DESCRIPTION This All-New Orleans mixology class serves up a menu of the best drinks in town, including the Sazerac, the Ramos Gin Fizz, and the Hurricane (made *fresh*, not with a mix!).
EXPERT Poppy Tooker
LOCATION The Savvy Gourmet

7:30pm

A Louisiana Musical Journey

DESCRIPTION Join Smithsonian musicologist Dr. Anthony Brown and ensemble on a fascinating musical journey that will take you from the African drumming of Congo Square all the way to the sounds of contemporary jazz. Co-sponsored by the Tipitina's Foundation.
PERFORMERS Dr. Anthony Brown and ensemble
LOCATION Tipitina's French Quarter

SUNDAY, OCTOBER 28, 2007
11:00am - 12:00pm

Understanding Southern Art

DESCRIPTION A provocative discussion about what defines or distinguishes Southern art in the post-Katrina era. Featuring Dr. J. Richard Gruber, Director of the Ogden Museum of Southern Art.
EXPERTS Dr. J. Richard Gruber
LOCATION The Ogden Museum of Southern Art

12:30pm

Lunch with Leah: New Orleans' Grande Dame of Creole Cuisine

DESCRIPTION Join Chef Leah Chase, the city's grande dame of Creole cuisine, for home-style cooking at the famed Dooky Chase restaurant. Featuring commentary by Gene Bourg, local veteran food journalist.
EXPERTS Chef Leah Chase, Gene Bourg
LOCATION The Victorian Room, Dooky Chase's

1:00pm - 2:00pm

Writers Talk: The Many Faces of Louisiana

DESCRIPTION Four regional writers explore Louisiana's diversity as they read selections from their work, and reflect on the eclectic environment that makes Louisiana so unique.
EXPERTS Ernest J. Gaines, Joshua Clark, John Biguenet, Chris Wiltz
LOCATION Contemporary Arts Center

2:00pm - 3:00pm

Panel Discussion: Jimmy Doolittle and the Raid on Tokyo

DESCRIPTION A distinguished panel of U.S. military and American history experts will discuss Jimmy Doolittle's influence on the planning of the Doolittle Raid. Featuring firsthand commentary by Major General Jones, a Doolittle Raider.
PANELISTS Dik Alan Daso, Martin Morgan, Retired Major General David M. Jones
MODERATOR Dr. Allan Millet
LOCATION National WWII Museum

3:00pm

A Special Performance: The Mahotella Queens, David Batiste & the Gladiators

DESCRIPTION Stop by and enjoy the sounds of the Mahotella Queens and David Batiste & the Gladiators. This event is co-sponsored by the New Orleans South African Connection and is a preview of Celebrate Africa Week.
PERFORMERS The Mahotella Queens, David Batiste & the Gladiators
LOCATION The Sugar Mill

3:00pm - 4:00pm

Making Music History: Gospel at St. Louis Cathedral

DESCRIPTION A special performance by Shades of Praise, an interracial and interfaith contemporary Gospel choir. Hosted by Smithsonian expert Dr. Anthony Brown and directed by maestro Al Bemiss.
EXPERT Dr. Anthony Brown
PERFORMERS Al Bemiss and the Shades of Praise Choir
LOCATION St. Louis Cathedral

4:30pm - 5:30pm

Creole Wild West Mardi Gras Indians Song and Dance

DESCRIPTION Celebrated for their colorful costumes and African-inspired music and dance, Mardi Gras Indians are an integral part of New Orleans culture. Join us for a dazzling performance by one of the oldest Mardi Gras Indian groups.
PERFORMERS Creole Wild West Mardi Gras Indians
LOCATION Contemporary Art Center

CULTUREFEST EXPERTS INCLUDE:

Dr. Anthony Brown
Composer, Percussionist, Ethnomusicologist, and Smithsonian Associates Scholar

Dik Alan Daso
Curator of Modern Military Aircraft
National Air & Space Museum

Leah Chase
Chef
Dooky Chase's Restaurant

Ernest J. Gaines
Writer in Residence Emeritus
University of Louisiana, Lafayette

Joshua Clark
Author of *Heart Like Water* and *Light of New Orleans* Editor

Poppy Tooker
Culinary Activist
Founder, Slow Food New Orleans

Alexandra Cousteau
Environmental Advocate
Co-Founder, EarthEcho International

Amei Wallach
Art Critic/Author/ Filmmaker

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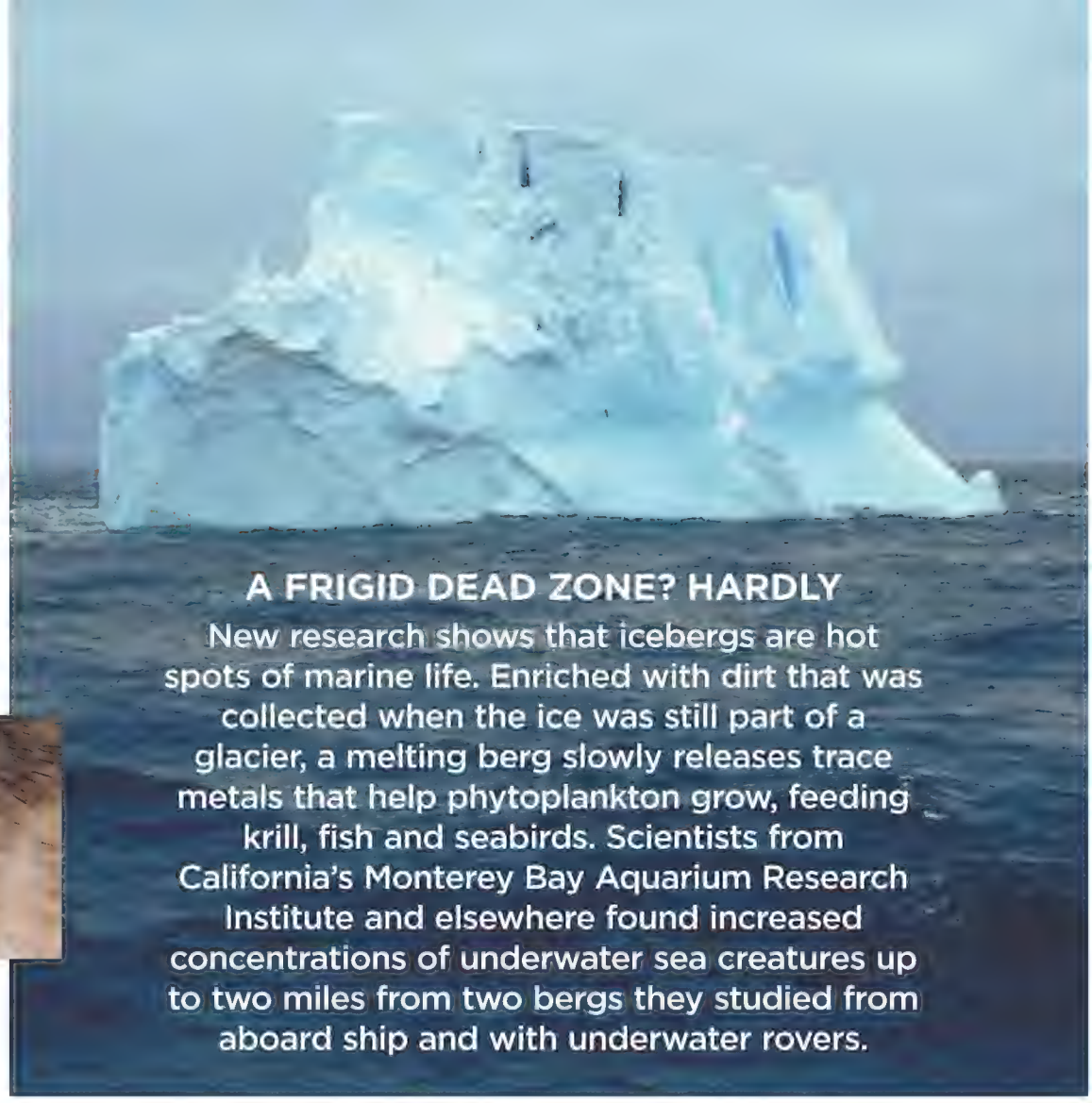
WILD THINGS

LIFE AS WE KNOW IT

BY JESS BLUMBERG, AMY CRAWFORD, T.A. FRAIL, LAURA HELMUTH AND SARAH ZIELINSKI

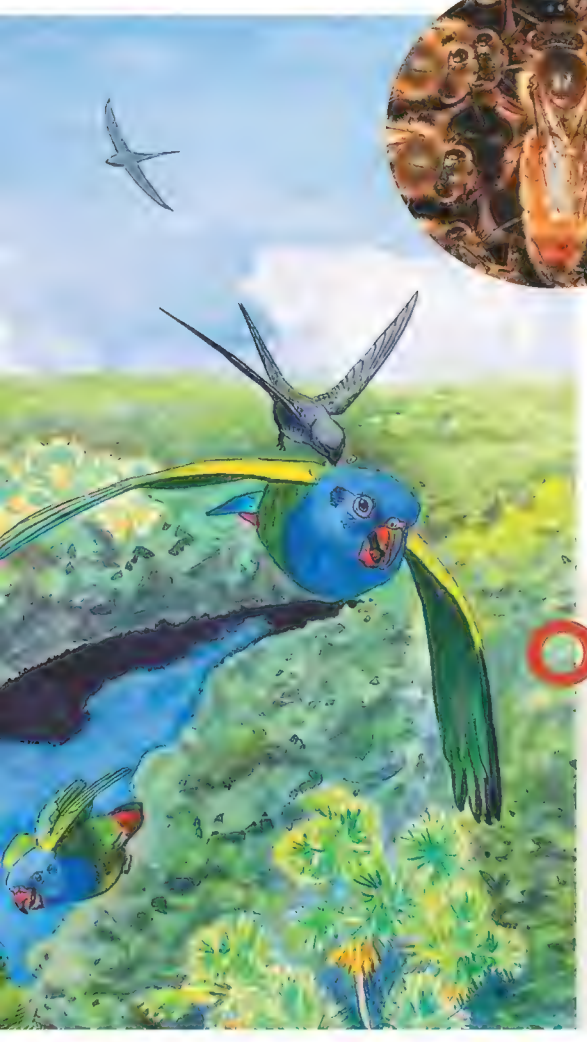
NEW OLD WOLF

An extinction 12,000 years ago claimed woolly mammoths, saber-toothed cats, mastodons. And a wolf, according to a new Smithsonian-led study of ancient bones from Alaska. Scientists previously thought ice age wolves were variants of modern ones, but the ancient animals' DNA differs from today's wolves and they had wider, stronger skulls.



A FRIGID DEAD ZONE? HARDLY

New research shows that icebergs are hot spots of marine life. Enriched with dirt that was collected when the ice was still part of a glacier, a melting berg slowly releases trace metals that help phytoplankton grow, feeding krill, fish and seabirds. Scientists from California's Monterey Bay Aquarium Research Institute and elsewhere found increased concentrations of underwater sea creatures up to two miles from two bergs they studied from aboard ship and with underwater rovers.



THE HIVE MIND

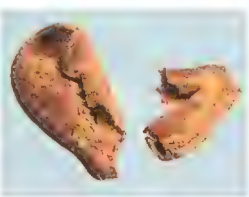
A honeybee queen produces a pheromone that attracts young workers and stimulates them to feed and groom her. Now New Zealand scientists say the same pheromone prevents these caretaker bees from learning to extend their stingers when threatened. Such "brainwashing" may protect the queen from accidental harm. Older workers lose sensitivity to the pheromone; leaving the hive, they defend the colony—by stinging.

Observed

NAME: *Tachornis squamata*, or the fork-tailed palm-swift.
WAS KNOWN TO: Build nests out of plant matter, saliva and other birds' feathers.
NOW KNOWN TO: Procure those feathers by ripping them off other birds' backs, in flight.
WE KNOW THIS BECAUSE? Ornithologist Bret Whitney of Louisiana State University saw them do it. The birds, he reports, circle high above their Amazon palm-grove homes until "striking their victim in the middle of the back and tugging at feathers with the bill . . . to dislodge a mouthful." The swifts favored parrot and pigeon feathers. Most victims, Whitney notes, "react only slightly."

TRANSPLANTING AGRICULTURE

People domesticated certain plants—that is, cultivated them rather than just collecting wild fruits or seeds—well over 10,000 years ago. But when did people first introduce crops to new areas? The oldest known New World evidence comes from a study in the Peruvian Andes. Squash seeds (above right) found in houses and storage places were dated to about 9,240 years ago. But wild squash doesn't grow in the valley studied by Vanderbilt researchers and others. They say the squash was planted by early agriculturists trying to put down (squash) roots in a new place.



CLOCKWISE FROM FROM TOP RIGHT: JOHNNY JOHNSON / ANIMALS ANIMALS - EARTH SCENES; CORBIS; JACK ROSSEN, COURTESY TOM DILLEHAY; DANIEL LANE; JOHN B. FREE / NATURE PICTURE LIBRARY; RANDY WELLS / CORBIS

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MY KIND OF TOWN
NEWPORT, RHODE ISLAND

"In Newport, I dream of whalers out from New Bedford and 'those in peril on the sea,'" writes the author (below).

Beyond the Fringes

The author traces some abiding infatuations—and old antagonisms—to his seaside boyhood home **BY JONATHAN YARDLEY**

MY HEART BELONGS TO NEWPORT, the historic little gem of a city on Aquidneck Island in Rhode Island, but to say so is a little misleading because my Newport also includes Middletown, which borders it to the east and north. I have known both places for more than half a century, and in my mind they are inextricably, intimately, eternally bound together, one and the same. I love them for any number of reasons, the most important of which are that I was blissfully happy there as a boy, my family's roots there are deep and the waterscape there is surpassingly, indescribably beautiful.

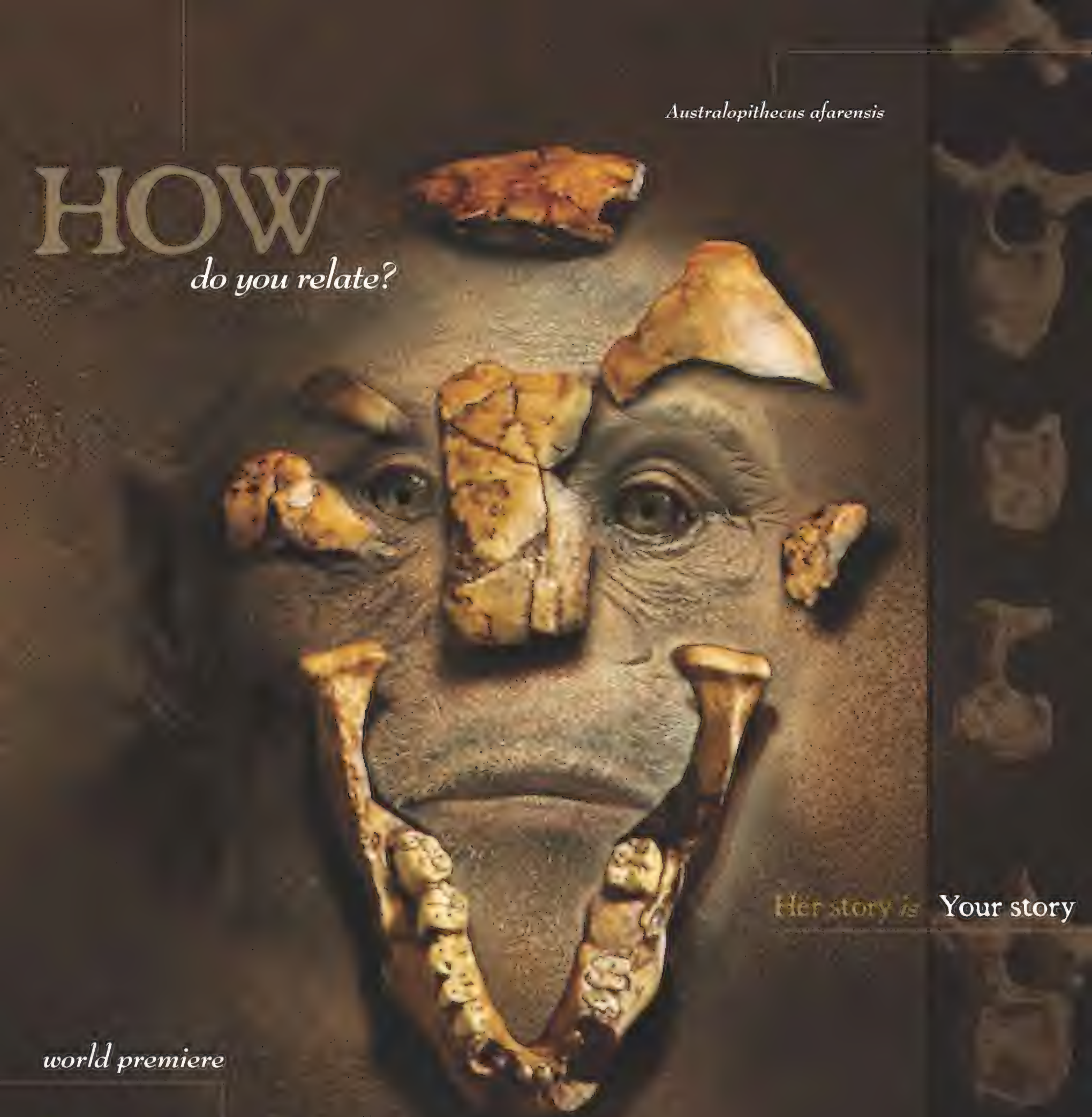
Until my wife and I went to Newport for a couple of days in the spring of this year, my Newport had existed solely in memory for almost exactly two decades. My mother died in her own bed in Middletown in September 1986, and soon thereafter her four children decided that our ailing and disoriented father needed full-time care in a nursing home. I drove him to New Hampshire in March 1987 and returned to Newport only once more: a few months later, to interview friends of my parents' for a book I was writing about them. That was it. We sold our parents' house, and in so doing forfeited the right, cherished by all of us, to be called Newporters.

If this gets you thinking about Vanderbilts and Lorillards and Belmonts, about the famous "cottages" built on the Newport shoreline by the super-rich in the late 19th and

ONNE VAN DER WAL PHOTOGRAPHY; STEPHEN VOSS

Australopithecus afarensis

HOW
do you relate?



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Cornelius Vanderbilt II rebuilt the grandest of the town's "cottages," the Breakers (pictured at top), in 1893—into a cozy 70-room, Italian Renaissance-style *palazzo*.

early 20th centuries, think again. That's not my Newport. Wretched excess is not my cup of tea, and my parents never had the wherewithal to indulge in excess of any kind. In the early 1950s friends who owned a small house in Middletown suggested that my parents might like to rent a bungalow there for summer vacation. They loved Middletown, and in 1955 were able to buy a couple of acres (no view of the water except in winter) and build a real cottage there. They did it all for about $25,000, my mother's bequest from her parents, which seemed to Bill and Helen Yardley a small fortune.

They were actually the second Yardleys to build on Aquidneck Island, a familial fact of which my father, an ardent totemist, was inordinately proud. In 1882 his grandmother, Jane Woolsey Yardley, was suddenly widowed in Connecticut. She decided to build a house for herself and her four children next door to her mother in Newport, and she then did something that to this day I find absolutely extraordinary: she went to Cornelius Vanderbilt II and asked for a loan of $5,000. He granted it, apparently immediately, "without interest," and within a year she repaid it in full. I have Vanderbilt's cordial letter releasing her from the loan. But that's not the end of it. In May 2007, touring Vanderbilt's mansion the Breakers with my wife, in its gift shop I found a copy of the American Institute of Architects' guide to Newport; pictured inside, to my astonishment and delight, was the "Jane Yardley House" at 91 Rhode Island Avenue.

It has always struck me as odd that my family of church mice somehow found its way onto the fringes of this citadel of American wealth and power. But what strikes me as even odder is that none of us seems to have resented our impecuniousness. I guess we were just too glad to be there to carry chips on our shoulders. Certainly that is true of me. As a boy I spent six mostly unhappy years as a scholarship student at two different boarding schools, building up an antipathy toward the rich that is with me to this day, but I've never felt that I didn't belong in Newport. My parents couldn't possibly have afforded membership in the Casino, the venerable tennis club, or Bailey's Beach, where the wealthy sunned and swam, but we weren't a tennis-playing family, and we could sun and swim as much as we wanted at Second or Third Beach in Middletown—which are, in fact, much better beaches than crummy old Bailey's.

As to the Casino, in July 1954, when I was 14 years old, I was allowed onto its grounds for something a whole lot better than tennis: the First American Jazz Festival, subsequently (and universally) known as the Newport Jazz Festival. I was in the early stages of what was to become a lifelong passion for jazz, and it simply blew my mind—no other phrase will do—that staid old Newport had become a temple of jazz. I was present for almost every minute of every festival for the next decade—in 1955 it moved from the Casino to Freebody Park—including the evening I will never forget: July 7, 1956, when Duke Ellington's nonpareil orchestra exploded in a "Diminuendo and Crescendo in Blue" that turned the audience into an exuberant, roaring throng, put the Duke on the cover of *Time* (with me clearly visible in a crowd

ONNE VAN DER WAL PHOTOGRAPHY

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"Diminuendo and Crescendo in Blue" turned the audience into an exuberant, roaring throng.

"It was an evening I will never forget," remembers Yardley (above), of the 1956 Newport Jazz Festival when Duke Ellington and his orchestra took the stage.

photo inside) and gave me a cherished, indelible memory.

Two years later a gifted if self-infatuated filmmaker named Bert Stern came to Newport and made *Jazz on a Summer's Day*. It's not a perfect depiction of the festival—inexplicably, he left out some marvelous performances and included some ordinary ones—but it is the most vivid portrait of Newport that's ever been done. Stern interwove shots of the festival with others of Newport itself, most notably aerial views of the America's Cup yacht competition that took place in Rhode Island Sound that summer. Nowhere will you see Newport's magnificent rocky coast and impossibly blue water with more breathtaking clarity than in this film.

Nowhere, that is to say, unless you're actually there. Revisiting Newport and Middletown this May for the first time in too many years, I realized more than ever before that it is the water that defines the place for me. This is a little strange, as I am not a water person as that's usually understood: I'm not much of a sailor, gave up swimming years ago and stay away from the beach on dermatologist's orders. Yet I can look at water for hours. Two years ago my wife and I bought an apartment high above the Pacific coast in Peru, her native country. I can sit there forever, just watching the water roll in, thinking about the next stop to the southwest (Easter Island) and about my boyhood fictional hero, Horatio Hornblower, sailing up that same coast to do battle against the demented tyrant, El Supremo.

The water off Peru is beautiful, but the water with which Newport is surrounded almost surpasses belief. It is the deepest, darkest blue I have ever seen, indeed at times it seems almost violently so. If in Peru I dream of Easter Island, in Newport I dream of whalers out from New Bedford, of ships smashing against rocks, of—as the hymn of my boyhood put it—"those in peril on the sea." This isn't morbid, it merely draws upon Newport's historic role as seaport, as a place where the American nation was founded and shaped, where, as my wife pointed out, innumerable houses in the old center of town have widow's walks.

When I was a boy, Newport was still a working sailor's town. Thames Street was filled with bars and rough trade of just about every imaginable variety. Now Thames Street is a shopping mall for day-trippers, and the old harbor is packed with fancy yachts. One of the reasons I stayed away from Newport for so many years was that I heard more than I cared to about its transformation from old colonial seaport to contemporary tourist trap. There's plenty of that as well as plenty of new construction. Some of the old mansions along Bellevue Avenue and Ocean Drive have been converted to condos, and the shopping malls along Route 214 in Middletown are strictly Anywhere, U.S.A.

Yes, that's depressing enough, thank you, but to my surprise it all pretty much rolls right off my back. My Newport may be a little harder to find now, under all the ticky tack, but it's still there: the Redwood Library and Athenaeum, to which my family made pilgrimages almost every day; Trinity Church, with its perfect colonial steeple and its unique high pulpit from which my father was privileged to preach on a few occasions; the house on Indian Avenue, different now (and better!), but tended by its present owners with as much love as Bill and Helen Yardley lavished on it; St. George's School, where for several summers I worked as a day-camp counselor, with its deep green lawn rolling down toward the deep blue water of Sachuest Bay.

As I write these words I have beside me a satellite photograph of southern Narragansett Bay. There is more water in it than land. Aquidneck Island floats in the middle like a large ship at permanent mooring, with nothing more substantial than a few slender bridges tying it to the North American continent. Almost everything I see in that photograph stirs a memory, and almost all those memories are happy. If it is my fate to have Newport nowhere except in memory for the rest of my life, I will still count myself fortunate.

JONATHAN YARDLEY *is the book critic of the* Washington Post. *His memoir* Our Kind of People *is partly set in Newport.*

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INTERVIEW

RICHARD LERNER

PSYCHOLOGIST, MEDFORD, MASSACHUSETTS

The Tufts University developmental scientist challenges the myth of the troubled adolescent in his new book, *The Good Teen* **BY ERIC JAFFE**

HOW DID TEENAGERS GET SUCH A BAD RAP? You can go back to the time of the Greeks and find teenagers causing problems. The scientific study of adolescence began in 1904, with G. Stanley Hall, one of the leading psychologists in the United States. Hall believed that all of our ancestral adult stages were compressed into a single life span, and that adolescence was the period when we went from being beast-like to civilized. He started adolescents off with this perception that they were biologically constrained to be in "storm and stress"—his phrase. For most of the 20th century, people used this model not only to study adolescents but describe them, to talk about them as dangerous to others.

WHEN DID PEOPLE START SHIFTING THEIR THINKING? As early as the 1960s research began to show that only a small minority of the pathways through adolescence were characterized by storm and stress. But even today, if you ask typical parents why their kids are doing well, they say, "They're not taking drugs, they're not engaged in unsafe sex, they're not drinking alcohol, they're not engaged in crime." We all too often define young people as being positive because of what they're *not* doing. That's a very dispiriting message.

TELL US ABOUT THE "5 C's." The 5 C's are *competence*—not just academic but social, vocational and health competence. *Confidence*. Then *character*, that it's fundamentally important to do what's right. *Connection*, or working collaboratively with parents, peers, siblings, teachers, coaches. Finally, *caring*, a sense of compassion or social justice.

HOW DO WE FOSTER THESE? Through programs that embrace three characteristics: sustained relationships between adults and young people, teaching knowledge and skills to navigate the world and—this can be the most difficult—allowing kids to use those skills in valued community and family activities. Let your kids plan family vacations with you. Let them help set the menu for dinner. Or, if the parents give resources to charity, let young people help make that decision. And even though school administrators wince when I say this, let young people be on school boards. Let them sit on the Chamber of Commerce.

ISN'T A BIT OF REBELLION OK? Is some testing of limits good? Well, yes. Kids need to know how to deal with failure or blocked goals.

CAN YOU SUM UP YOUR FINDINGS IN ONE SENTENCE? The capacity for young people to develop in positive ways, and to make important differences to themselves and others, is phenomenal.

Visit Smithsonian.com/lerner for an extended interview.

Discover Asia Pacific

Discover Hong Kong: Traditional Culture, Cosmopolitan Backdrop

Ancient temples artfully co-exist with skyscrapers in this fast-moving, ever-changing metropolis. The city is alive with an east-meets-west culture, from its art and architecture to festivals that mesmerize revelers from around the world, including the spectacular Chinese New Year celebrations (February), and the fascinating Cheung Chau Bun Festival (May). Immerse yourself in Hong Kong's mosaic of traditions with the Cultural Kaleidoscope Program, which offers an opportunity to fully appreciate Hong Kong's culture and to take part in every day life. You can enjoy free classes in everything from Chinese cake-making to tea or jewelry appreciation. Next August, Hong Kong will host the equestrian events for the 2008 Summer Olympic Games. For an authentic experience of Hong Kong's living culture, contact Pacific Delight Tours, specializing in Hong Kong & Asia for over 36 years. Their 14-day Golden Route Imperial Experience luxury tour includes unique cultural activities in Hong Kong, Beijing and Xi'an, offering you the vacation of a lifetime. Once you live the excitement of Hong Kong, you will always love it.

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POINTS OF INTEREST

THIS MONTH'S GUIDE TO NOTABLE AMERICAN DESTINATIONS AND HAPPENINGS

EIRIK JOHNSON; TODD YOUNG / BIG BONE LICK STATE PARK

Transparently Modern

NEW CANAAN, CONNECTICUT—The titillating thing about the Glass House, architect Philip Johnson's weekend place near New York City, is the idea of having no place to hide: just four glass walls in a steel frame, 1,728 feet of open space, utterly exposed except for a windowless bathroom inside a brick column.

Johnson, who died in 2005 at age 98, was one of the most influential and eclectic figures in architecture, known for the sleek glass towers of the Crystal Cathedral in Garden Grove, California, as well as the postmodernist whimsy of Manhattan's AT&T (now Sony) Building, a pink granite pile with a Chippendale-style pediment. He was the founding director of architecture at New York's Museum of Modern Art and a tireless mentor to other architects.

Johnson built the Glass House in 1949 using clean lines that made it a landmark of mid-20th-century Modernist architecture. A witty, gossipy host, Johnson turned the house into a gathering place for the likes of Andy Warhol and ballet impresario Lincoln Kirstein. Now operated by the National Trust for Historic Preservation, the glass house opened to the public for the first time this summer. (Tours are available by reservation, 203-594-9884.) What a visitor notices first is that the sense of exposure is largely an illusion; the Glass House is shielded by a stone wall and a wooded 47-acre landscape. Perched on a knoll, beneath a canopy of oaks and maples, the house—a "viewing platform," Johnson called it—looks down onto a pond and a meadow where wild turkeys forage in the high grass. Johnson once likened it to being on a "permanent camping trip," close to nature and yet sheltered from it.

The estate grounds also include an almost windowless brick guesthouse and galleries for Johnson's collection of artworks by such greats as Frank Stella and Robert Rauschenberg.

With its sparse Modernist furnishings, a pillowless bed and a minimal kitchen hidden under a countertop, the interior of the glass house is strikingly monastic. Johnson himself was said to be the only person who ever slept there. { BY RICHARD CONNIFF }

Jefferson's Dig

UNION, KENTUCKY—To Thomas Jefferson's impressive résumé, add paleontologist. In September 1807, a year after the triumphant return of Lewis and Clark's Corps of Discovery, Jefferson again commissioned William Clark, this time to organize the first excavation of fossil vertebrates in the United States.

The site of Clark's dig, now Big Bone Lick State Park, was a large salt marsh in northern Kentucky. About 15,000 years ago, mastodons, woolly mammoths, ten-foot-tall ground sloths and other large mammals with a taste for salt fed at the swamp; many sank in the bog. Word of the astonishing remains was spread by pioneer Robert McAfee, who in 1773 had found rib bones so long he used them as tent poles.

Clark's crew unearthed hundreds of specimens and shipped them to the White House. Jefferson kept a few for his Monticello collection, sent some to Paris to show off America's supersize animals and shipped the others to Philadelphia, where they remain at the Academy of Natural Sciences.

"Everyone back then based their scientific conclusions on Bone Lick specimens," says Cincinnati Museum Center paleontologist Glenn Storrs.

Today, the 546-acre park exhibits fossils, tusks, vertebrae and two-pound mastodon molars. Replica mammals struggle in a re-created swamp, and a herd of live bison grazes near mineral springs. Talks by a Clark reenactor will mark the 200th anniversary of the historic dig. { BY JULIAN SMITH }

A School's Hardest Test

LITTLE ROCK—Minnijean Brown Trickey was one of the Little Rock Nine, the African-American teenagers who 50 years ago this month braved angry mobs at Central High to desegregate the school under the protection of an Army escort. Crowded assemblies were harrowing, she recalls: "It was easy to be kicked without knowing exactly who did it. The soldiers could not accompany us into the auditorium, so we felt particularly vulnerable."

On September 24, the Little Rock Nine will be on hand for the opening of a new visitor center adjacent to the school. A two-day commemoration includes speeches, a fundraiser and an exhibition of the Emancipation Proclamation at the Clinton presidential library in the city. Former president Bill Clinton and civil rights veteran Representative John Lewis (D.-Ga.), among others, are scheduled to speak.

The 1957 crisis at the school was the first test of the federal government's authority to carry out the U.S. Supreme Court's 1954 desegregation decision and the first time since Reconstruction that federal troops were called out to protect African-Americans' civil rights. The visitor center, operated by the National Park Service, plans to exhibit artifacts, photographs and TV footage from the era and videotaped first-person accounts from the Little Rock Nine.

Central High, a sprawling 1927 Gothic and Art Deco building, is now a National Historic Site, but it remains a working school, with 53 percent African-American students. Tours are available during the school year. Go to nps.gov/chsc for information on commemorative events.

{ BY JIM TAYLOR }

Rescue Dogs

WASHINGTON, D.C.—Founded 200 years ago a mile and a half from the Capitol, Congressional Cemetery is the final resting place for war heroes, Native American chiefs, members of Congress and such notables as Mathew Brady, John Philip Sousa and J. Edgar Hoover. But the cemetery, which has more than 150 monuments designed by Capitol architect Benjamin Latrobe, had nearly succumbed to crime and neglect by the 1970s. Then it went to the dogs—fortunately. Neighborhood residents who'd been letting their pooches loose on the wooded 33-acre site along the Potomac River began restoring the grounds. Today, the Association for the Preservation of Historic Congressional Cemetery collects $80,000 annually from dog walkers for grounds upkeep; many dog owners also volunteer to do repairs and gardening. "When you come in the gates, you're immediately surrounded by history," says preservation advocate Patrick Crowley, who walked his Saint Bernard (now deceased) in the cemetery for ten years. "The heritage is overwhelming." { BY EMILIE KARRICK SURRUSCO }

Life on the Levee

LOCKE, CALIFORNIA—Bikers roar into this four-block town for the grilled steaks served with peanut butter at Al's Place, but many visitors come for a taste of history. Clinging to a levee on the Sacramento River 75 miles from San Francisco, Locke (pop. 80) is the nation's only surviving town built by and for Chinese-Americans.

Constructed in 1915, it was home to Chinese farmhands and produce packers, whose immigrant predecessors helped build the railroads and the Sacramento Delta levees that helped turn central California into a farming paradise. Though some of the original frontier-style wood-frame structures lean precariously, most are still in use—four as art galleries. Over one shop, rows of seven and eleven light bulbs hint that it was once a dice hall. The Dai Loy Museum (meaning "big welcome") resembles the gambling lair it once was, with a box of Prince Albert tobacco open for roll-your-own cigarettes and tables set up for Pai Gow, a game played with dominoes.

Though Locke's Chinese-American population has dwindled to a dozen, the town is struggling to reclaim its ethnic heritage. This fall a Chinese lion dance will herald the unveiling of a monument with bronze panels depicting the lives of Chinese workers in the delta. Designed by Elyse Marr, a Chinese-American and Stanford sophomore whose father grew up in Locke, the monument is the brainchild of Connie King, 84, a Locke resident for 58 years. Her cottage yard is adorned with planters made of porcelain toilets scavenged from bordellos that flourished in the town's raucous heyday. She gives tours of the museum and a one-room schoolhouse that still displays a portrait of Sun Yat-sen, who became the first president of modern China in 1912. "I want to preserve something in memory of the Chinese who built Locke," King says.

{ BY KEVIN RODERICK }

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THIS MONTH IN HISTORY

SEPTEMBER ANNIVERSARIES
MOMENTOUS OR MERELY MEMORABLE

BY ALISON McLEAN

150 YEARS AGO
DASHING DITTY

Massachusetts-born church organist James Pierpont copyrights "One Horse Open Sleigh" in September 1857. With no mention of Christmas in the lyrics, the song, retitled "Jingle Bells" in 1859, still becomes a much-loved—and recorded—holiday carol; over 1,500 versions exist, from an 1898 wax cylinder to Diana Krall's 2005 CD.

50 YEARS AGO SCHOOL DAZE

In defiance of a federal mandate to integrate Little Rock's Central High School, Arkansas governor Orval Faubus orders state militia to surround it, blocking entrance by nine African-American students in September 1957. On the 4th, the teenagers face the soldiers and a jeering crowd of 400 but are barred. After a 19-day standoff, they briefly enter on the 23rd but are removed as a riot erupts. President Eisenhower sends the 101st Airborne; under their escort, on the 25th the nine cross the color line and begin school. For more on Central High today, see p. 32.

25 YEARS AGO
WHIRLWIND TOUR

Ross Perot Jr., 23, and Jay Coburn, 35, complete the first around-the-world helicopter flight, landing their Bell 206 Long Ranger *Spirit of Texas* September 30, 1982, in Fort Worth, 29 days and 56 refuelings after setting out. Once he determined to make the record flight, quips Perot, son of the billionaire businessman and future presidential candidate, "the hardest part was convincing my father to let me."

200 YEARS AGO FOUNDING TRAITOR?

Three years after he kills Alexander Hamilton—and his political career—in a duel, former vice president Aaron Burr is tried for treason, accused of conspiring to carve out western territory from the United States and install himself as ruler. On September 1, 1807, a jury acquits him, Chief Justice John Marshall's strict constitutional interpretation of treason unproven. Burr, disgraced nonetheless, dies in 1836.

160 YEARS AGO BORN TO BE BAD

Jesse James is born in Missouri, September 5, 1847. A pro-Confederate guerrilla at 16, he, with brother Frank, gains notoriety for some 20 bank and train robberies starting in 1866. Often courting publicity in letters to newspapers, he claims persecution for his Southern sympathies. Rumored dead in 1880, he is killed—"for keeps this time"—by Robert Ford, a member of his gang, April 3, 1882.

50 YEARS AGO
MODEL FAILURE

Ford Motor Company unveils its Edsel line at dealerships nationwide on September 4, 1957. Some $250 million and ten years in the making, the new midsize 1958 Edsels—named for Henry Ford's son—attract millions of lookers but fewer than 64,000 buyers the first year. Its radical design, competition from discounted 1957 models, a recession and production woes make Edsel a synonym for flop in three years.

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IMPORTANT SAFETY INFORMATION: LUNESTA works quickly, and should be taken right before bed. Be sure you have at least eight hours to devote to sleep before becoming active. Until you know how you'll react to prescription LUNESTA, you should not drive or operate machinery. Do not use alcohol while taking LUNESTA. Most sleep medicines carry some risk of dependency. Side effects may include unpleasant taste, headache, drowsiness and dizziness. See important patient information on the next page.

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Lunesta™ (eszopiclone) c

1, 2 AND 3 MG TABLETS

Please read this summary of information about LUNESTA before you talk to your doctor or start using LUNESTA. It is not meant to take the place of your doctor's instructions. If you have any questions about LUNESTA tablets, be sure to ask your doctor or pharmacist.

LUNESTA is used to treat different types of sleep problems, such as difficulty in falling asleep, difficulty in maintaining sleep during the night, and waking up too early in the morning. Most people with insomnia have more than one of these problems. You should take LUNESTA immediately before going to bed because of the risk of falling.

LUNESTA belongs to a group of medicines known as "hypnotics" or, simply, sleep medicines. There are many different sleep medicines available to help people sleep better. Insomnia is often transient and intermittent. It usually requires treatment for only a short time, usually 7 to 10 days up to 2 weeks. If your insomnia does not improve after 7 to 10 days of treatment, see your doctor, because it may be a sign of an underlying condition. Some people have chronic sleep problems that may require more prolonged use of sleep medicine. However, you should not use these medicines for long periods without talking with your doctor about the risks and benefits of prolonged use.

Side Effects

All medicines have side effects. The most common side effects of sleep medicines are:

- Drowsiness
- Dizziness
- Lightheadedness
- Difficulty with coordination

Sleep medicines can make you sleepy during the day. How drowsy you feel depends upon how your body reacts to the medicine, which sleep medicine you are taking, and how large a dose your doctor has prescribed. Daytime drowsiness is best avoided by taking the lowest dose possible that will still help you sleep at night. Your doctor will work with you to find the dose of LUNESTA that is best for you. Some people taking LUNESTA have reported next-day sleepiness.

To manage these side effects while you are taking this medicine:

- When you first start taking LUNESTA or any other sleep medicine, until you know whether the medicine will still have some effect on you the next day, use extreme care while doing anything that requires complete alertness, such as driving a car, operating machinery, or piloting an aircraft.
- Do not drink alcohol when you are taking LUNESTA or any sleep medicine. Alcohol can increase the side effects of LUNESTA or any other sleep medicine.
- Do not take any other medicines without asking your doctor first. This includes medicines you can buy without a prescription. Some medicines can cause drowsiness and are best avoided while taking LUNESTA.
- Always take the exact dose of LUNESTA prescribed by your doctor. Never change your dose without talking to your doctor first.

Special Concerns

There are some special problems that may occur while taking sleep medicines.

Memory Problems

Sleep medicines may cause a special type of memory loss or "amnesia." When this occurs, a person may not remember what has happened for several hours after taking the medicine. This is usually not a problem since most people fall asleep after taking the medicine. Memory loss can be a problem, however, when sleep medicines are taken while traveling, such as during an airplane flight and the person wakes up before the effect of the medicine is gone. This has been called "traveler's amnesia." Memory problems have been reported rarely by patients taking LUNESTA in clinical studies. In most cases, memory problems can be avoided if you take LUNESTA only when you are able to get a full night of sleep before you need to be active again. Be sure to talk to your doctor if you think you are having memory problems.

Tolerance

When sleep medicines are used every night for more than a few weeks, they may lose their effectiveness in helping you sleep. This is known as "tolerance." Development of tolerance to LUNESTA was not observed in a clinical study of 6 months' duration. Insomnia is often transient and intermittent, and prolonged use of sleep medicines is generally not necessary. Some people, though, have chronic sleep problems that may require more prolonged use of sleep medicine. If your sleep problems continue, consult your doctor, who will determine whether other measures are needed to overcome your sleep problems.

Dependence

Sleep medicines can cause dependence in some people, especially when these medicines are used regularly for longer than a few weeks or at high doses. Dependence is the need to continue taking a medicine because stopping it is unpleasant.

When people develop dependence, stopping the medicine suddenly may cause unpleasant symptoms (see *Withdrawal* below). They may find they have to keep taking the medicine either at the prescribed dose or at increasing doses just to avoid withdrawal symptoms.

All people taking sleep medicines have some risk of becoming dependent on the medicine. However, people who have been dependent on alcohol or other drugs in the past may have a higher chance of becoming addicted to sleep medicines. This possibility must be considered before using these medicines for more than a few weeks. If you have been addicted to alcohol or drugs in the past, it is important to tell your doctor before starting LUNESTA or any sleep medicine.

Withdrawal

Withdrawal symptoms may occur when sleep medicines are stopped suddenly after being used daily for a long time. In some cases, these symptoms can occur even if the medicine has been used for only a week or two. In mild cases, withdrawal symptoms may include unpleasant feelings. In more severe cases, abdominal and muscle cramps, vomiting, sweating, shakiness, and, rarely, seizures may occur. These more severe withdrawal symptoms are very uncommon. Although withdrawal symptoms have not been observed in the relatively limited controlled trials experience with LUNESTA, there is, nevertheless, the risk of such events in association with the use of any sleep medicine.

Another problem that may occur when sleep medicines are stopped is known as "rebound insomnia." This means that a person may have more trouble sleeping the first few nights after the medicine is stopped than before starting the medicine. If you should experience rebound insomnia, do not get discouraged. This problem usually goes away on its own after 1 or 2 nights.

If you have been taking LUNESTA or any other sleep medicine for more than 1 or 2 weeks, do not stop taking it on your own. Always follow your doctor's directions.

Changes In Behavior And Thinking

Some people using sleep medicines have experienced unusual changes in their thinking and/or behavior. These effects are not common. However, they have included:

- More outgoing or aggressive behavior than normal
- Confusion
- Strange behavior
- Agitation
- Hallucinations
- Worsening of depression
- Suicidal thoughts

How often these effects occur depends on several factors, such as a person's general health, the use of other medicines, and which sleep medicine is being used. Clinical experience with LUNESTA suggests that it is rarely associated with these behavior changes.

It is also important to realize it is rarely clear whether these behavior changes are caused by the medicine, are caused by an illness, or have occurred on their own. In fact, sleep problems that do not improve may be due to illnesses that were present before the medicine was used. If you or your family notice any changes in your behavior, or if you have any unusual or disturbing thoughts, call your doctor immediately.

Pregnancy And Breastfeeding

Sleep medicines may cause sedation or other potential effects in the unborn baby when used during the last weeks of pregnancy. Be sure to tell your doctor if you are pregnant, if you are planning to become pregnant, or if you become pregnant while taking LUNESTA.

In addition, a very small amount of LUNESTA may be present in breast milk after use of the medication. The effects of very small amounts of LUNESTA on an infant are not known; therefore, as with all other prescription sleep medicines, it is recommended that you not take LUNESTA if you are breast-feeding a baby.

Safe Use Of Sleep Medicines

To ensure the safe and effective use of LUNESTA or any other sleep medicine, you should observe the following cautions:

1. LUNESTA is a prescription medicine and should be used ONLY as directed by your doctor. Follow your doctor's instructions about how to take, when to take, and how long to take LUNESTA.
2. Never use LUNESTA or any other sleep medicine for longer than directed by your doctor.
3. If you notice any unusual and/or disturbing thoughts or behavior during treatment with LUNESTA or any other sleep medicine, contact your doctor.
4. Tell your doctor about any medicines you may be taking, including medicines you may buy without a prescription and herbal preparations. You should also tell your doctor if you drink alcohol. DO NOT use alcohol while taking LUNESTA or any other sleep medicine.
5. Do not take LUNESTA unless you are able to get 8 or more hours of sleep before you must be active again.
6. Do not increase the prescribed dose of LUNESTA or any other sleep medicine unless instructed by your doctor.
7. When you first start taking LUNESTA or any other sleep medicine, until you know whether the medicine will still have some effect on you the next day, use extreme care while doing anything that requires complete alertness, such as driving a car, operating machinery, or piloting an aircraft.
8. Be aware that you may have more sleeping problems the first night or two after stopping any sleep medicine.
9. Be sure to tell your doctor if you are pregnant, if you are planning to become pregnant, if you become pregnant, or if you are breastfeeding a baby while taking LUNESTA.
10. As with all prescription medicines, never share LUNESTA or any other sleep medicine with anyone else. Always store LUNESTA or any other sleep medicine in the original container and out of reach of children.
11. Be sure to tell your doctor if you suffer from depression.
12. LUNESTA works very quickly. You should only take LUNESTA immediately before going to bed.
13. For LUNESTA to work best, you should not take it with or immediately after a high-fat, heavy meal.
14. Some people, such as older adults (i.e., ages 65 and over) and people with liver disease, should start with the lower dose (1 mg) of LUNESTA. Your doctor may choose to start therapy at 2 mg. In general, adults under age 65 should be treated with 2 or 3 mg.
15. Each tablet is a single dose; do not crush or break the tablet.

Note: This summary provides important information about LUNESTA. If you would like more information, ask your doctor or pharmacist to let you read the Prescribing Information and then discuss it with him or her.

Rx only

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Around the Mall

SCENES AND SIGHTINGS FROM THE SMITHSONIAN MUSEUMS AND BEYOND

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DARINGLY DIFFERENT

Over his 36-year career, Dennis Stanford hasn't just studied ancient peoples—he has tried to live like them. The head of archaeology at the National Museum of Natural History, he has spent time with Inuit hunters. He learned to drive a dog sled. He can throw a spear using an atlatl, a Paleolithic innovation.

{ CONTINUED ON PAGE 40 }

BRENDAN SMIALOWSKI

"Debate is healthy," says Dennis Stanford (with the ancient chiseled weapons he studies).

FROM THE CASTLE

Object Lessons

BY CRISTIÁN SAMPER

OUR 20-MONTH-OLD DAUGHTER, CAROLINA, attends the Smithsonian Early Enrichment Center (SEEC), an early childhood education program with museum-related, themed activities such as comparison visits to a bird exhibit at the National Museum of Natural History and to Miró's *Lunar Bird*, a larger-than-life sculpture at the Hirshhorn Museum and Sculpture Garden. SEEC also advises similar centers around the country. More than 2,000 graduates of the SEEC's Learning Through Objects seminar—early childhood specialists, museum professionals and classroom teachers—work with museums in their own communities to create art and science activities for pre-K through middle school students. SEEC also provides professional training for entire school systems, collaborating with local museums, including those that have become Smithsonian Affiliates.

Many think of the Smithsonian as a place to visit. But it is also an educational outreach enterprise. We are using online learning games, educational Webcasts and other media to bring the Institution to millions of classrooms. Students explore the universe through the Smithsonian Astrophysical Observatory's MicroObservatory project. On its Web site (mo-www.harvard.edu/MicroObservatory), a student can request a live telescopic photograph of an object in space. Once it has been posted on the site, the student is notified.

The National Science Resources Center, a joint project with the National Academies, has created long-term partnerships with leaders in more than 2,000 school districts to help teach elementary and middle school students to think critically and solve complex problems using scientific observation and evidence.

Kids go hands-on at the Museum of Natural History's Naturalist Center.

The pioneering Iwonder program at the Museum of Natural History's Naturalist Center enables students to use center artifacts and specimens to learn about biodiversity, biomes and classification. Millions of teachers use our more than 1,200 online resources (smithsonianeducation.org), and more than 2,000 of them visit our annual Teachers Night, from which they can take home free materials.

We also partner with the Council of Chief State School Officers to provide professional development for the National and State Teachers of the the Year. The National Museum of American History, with George Mason University and the Thinkfinity/MarcoPolo Consortium (thinkfinity.org), offers over 45,000 K-12 lesson plans and other classroom resources based on museum objects, documents and other primary sources. Our lifelong learning center, the Smithsonian Associates, which presents lectures, tours and activities, offers a master's degree in the History of Decorative Arts through the Corcoran College of Art + Design. Through these programs and partnerships, the Smithsonian joins America as it heads back to school.

CRISTIÁN SAMPER *is Acting Secretary of the Smithsonian Institution.*

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Photo by Bryan Adams
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The First Americans?

{ CONTINUED FROM PAGE 37 }

Stanford is adept at "flint-knapping," or chipping projectiles with an antler hammer. In the late 1970s, to test how Paleolithic people might have used stone tools to carve up a woolly mammoth, he drove a frozen elephant carcass from Boston to a Smithsonian laboratory in Front Royal, Virginia, where he butchered the animal using stone and bone tools rigged up to a computer (but not before he attracted police in New Jersey when his van leaked blood).

Stanford (with Bruce Bradley in Bergerac, France) says stone points found in the U.S. (parts of the Drake cache) and Europe are strangely similar.

More recently, Stanford's outside-the-box thinking has led him to an unorthodox theory. With archaeologist Bruce Bradley of England's University of Exeter, he argues that the first human beings in the Americas may have originated not in Asia, as commonly believed, but in Europe. They say Clovis points—spearheads or arrowheads found in Clovis, New Mexico, that were used by the earliest known American cultures, dating to some 12,000 years ago—closely resemble projectiles found at older European archaeological sites. Accordingly, Clovis people would have descended from a group that, roughly 18,000 years ago, left the European continent by boat to hunt along the edge of the ice shelf in the North Atlantic, and then landed on the East Coast of North America; they made their way west, merging with or being overtaken by peoples who had subsequently migrated from Asia.

Stanford says the theory, which is expected to stir more debate when he and Bradley publish a book on their research next spring, is further supported by an important collection of Clovis points that the Smithsonian recently acquired. Found by Orvel Drake in Colorado in 1977 and donated after his death by his friend Margaret Hyde, the Drake Clovis cache consists of 13 points, a chert hammer stone and bits of ivory. The points are leaf-shaped, chipped on both faces and grooved at the base where the spear is attached. To a layperson, these beautifully crafted objects, believed to be 11,000 years old, look more like jewelry than weaponry. Stanford suggests that these points show no signs of wear because they were stashed for later use but never recovered. Significantly, the rock from which they were made came from the Texas panhandle, some 450 miles south of where the cache was found. Such a northern migration, Stanford says, contradicts the standard view that ancestors of the Clovis migrated south and east after arriving from Asia, perhaps across the Bering Strait.

Many archaeologists oppose the idea that the Clovis people were descended from ancient Europeans. Lawrence Guy Straus, an anthropologist at the University of New Mexico, calls the theory "speculative sensationalism." Stanford says the debate is healthy, even if he and Bradley turn out to be wrong. "At worst, people will think more broadly about human origins worldwide," he says. "But I think we're right." Still, he says he can imagine the day when future archaeologists overturn *his* idea: "If they come up with a better idea, cool—that's science." { BY DAVID ZAX }

CAJUN VOICE Hardly anyone listened to Cajun music before the 1964 Newport Folk Festival, when Dewey Balfa mesmerized a crowd of 17,000. He went on to form the Balfa Brothers Band and helped Cajun music win world acclaim. "I will not accept it as a second-class culture," the Basile, Louisiana, native said of his Cajun heritage. He died in 1992 at 65. Smithsonian Folkways recently digitized films of key Balfa performances. Glimpse the master at Smithsonian.com/mall.

{ BY DAVID ZAX }

CHIP CLARK, SI (2); RALPH RINZLER ARCHIVE / CENTER FOR FOLKLIFE AND CULTURAL HERITAGE, SI

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THE OBJECT AT HAND | Chocolate Stirrer

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KITCHEN AID

A 1930s utensil evokes our love affair with chocolate

BY OWEN EDWARDS

AT FIRST GLANCE, the curious implement—a carved, hand-painted wooden stick, 11.5 inches long, with a slender handle at one end and a knob at the other—appears unprepossessing enough. Yet the kitchen tool, currently on display as part of the "Mexican Treasures of the Smithsonian" exhibition at the S. Dillon Ripley Center in Washington, D.C., represents the history of a culture and the epic story of a passionately desired product. The *molinillo*, or stirrer—this one dating from the 1930s—is a utensil with a certain flair, used for centuries to whip up a foam on hot-chocolate drinks in Mexican and Central American kitchens.

Perhaps as long as 2,600 years ago, Mesoamerican peoples began using the beans of the wild cacao tree to brew up a bitter, caffeinated drink to which they added various spices. The Maya took up the practice and passed it on to the Aztec, but had you walked the streets back in the days before the Spanish conquistadors came barging in, you would not have seen just anyone enjoying a morning mocha. In fact, those privileged few drinking a cup of the dark elixir were likely members of the high priesthood or royalty. The difficulty of harvesting cacao pods from the rain forest and processing the seeds into the paste that was the basis for the chocolate, and its stimulating effect, elevated the drink to the province of ritual and riches. According to Ramiro Matos, a curator for Latin America at the National Museum of the American Indian, even the implements used in the making and drinking of chocolate took on special importance.

Diana Kennedy, an authority on Mexican cuisine who has lived in the state of Michoacan for 50 years, says that cacao is still adored in that country—as it is almost everywhere in the world. "Though it's not easy making chocolate from scratch," she says, "I do it, and many people do. They don't think of the process as arduous." Some Mexicans, Kennedy adds, buy commercial chocolate, but she considers store-bought varieties to be too sweet. Kennedy, whose most recent book is *From My Mexican Kitchen: Techniques and Ingredients*, also does her own stirring. "There are lots of molinillos in my house, and I use my favorites when I have guests."

The Institution's molinillo is made of wood, bone and brass. "The handle is used as a rotational axis, turned between two hands placed palms inward," says Ramiro Matos. For a pot of melted chocolate and milk, heated together, the molinillo is used to beat the liquid until it froths. (The foam, according to tradition, embodies the spiritual essence of the chocolate.) Matos adds that the implement has "very pleasant associations. In Mexico, children would watch chocolate being stirred and sing songs."

Chocolate's charms were not lost on the conquistadors. Spain had something that the Americas lacked—sugar—and this addition may have been what turned a bitter drink into the stuff of delight and desire, eventually the rage of Europe.

In Mexico, the *molinillo* stirs passions as well as chocolate.

Perhaps this utensil still has the power to inspire thoughts of chocolate as an ancient symbol for the good life, and to remind us that not even this sought-after comestible is beyond the threat of our profit-obsessed age. According to a recent article in the *New York Times* by Mort Rosenblum, author of *Chocolate: A Bittersweet Saga of Dark and Light*, the Food and Drug Administration has been petitioned by an association of industrial confectioners "to replace cocoa butter with cheaper fats and still call the resulting product 'chocolate.'" Fanciers of authentic chocolate will always know where to go to satisfy their cravings, although at rising prices, no doubt. But what of generations to come? Will they know only a debased substance that is chocolate in name only? Will children in Mexico still have a reason to sing songs to a cup of morning glory? Has the time at last come to take up our molinillos and head for the barricades?

OWEN EDWARDS *is a freelance writer and author of the book* Elegant Solutions.

NATIONAL MUSEUM OF THE AMERICAN INDIAN, SI

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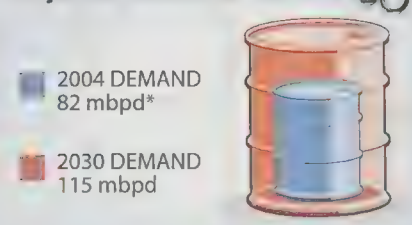
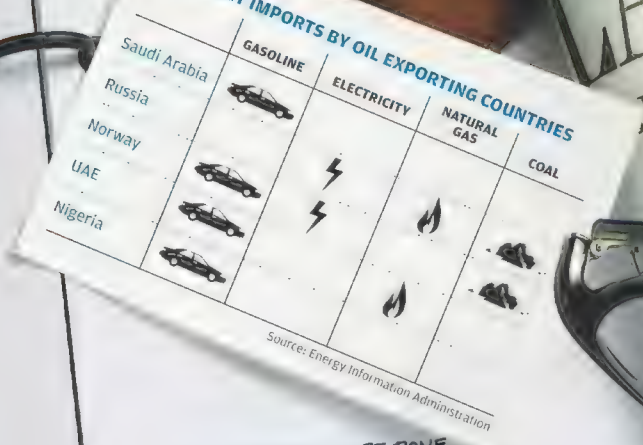
Projected Global Oil Demand



Source: International Energy Agency
*million barrels per day



WHAT NEEDS TO BE DONE

- DIVERSIFY ENERGY SUPPLIES
  - FIND MORE TRADITIONAL FUELS
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Native Portraits

In 1898, Gertrude Käsebier, one of America's leading portrait photographers, asked Buffalo Bill Cody if she could take pictures of Native Americans in his Wild West show. Nine of the Sioux performers agreed to a portrait session.

In her New York City studio, Käsebier asked the Sioux to remove their headdresses and other ceremonial garb. "She made a conscious effort to work with these men and present them in a way that was different from much of the photography being done with Native Americans at the time," says Michelle Delaney, a Smithsonian curator of photography and author of a new

Chief Iron Tail tore up this Käsebier portrait of himself.

book, *Buffalo Bill's Wild West Warriors: A Photographic History by Gertrude Käsebier* (HarperCollins).

Not all of Käsebier's subjects wanted to be seen unadorned. Her first picture of Chief Iron Tail, who had been among the Indians who defeated Custer in the Battle of Little Big Horn 12 years earlier, "captured an expression that represents the long, hard battle of his life," says Delaney. But the chief tore a copy of the picture up. Käsebier then photographed him as he wore his majestic headdress. He approved. { BY JULIA KAGANSKIY }

Visit Smithsonian.com/mall for more images.

Q&A

With the release of *Live Free or Die Hard*, the fourth *Die Hard* movie, **BRUCE WILLIS**, who starred as cop John McClane, gave a signature sweat-drenched undershirt and other items to the Museum of American History. He spoke with the magazine's Amy Crawford.

HOW DOES IT FEEL TO HAVE YOUR UNDERSHIRT IN A MUSEUM WITH ABRAHAM LINCOLN'S TOP HAT? It's pretty amazing. I never really thought of this film as part of the culture. I never thought that it would come this far, and it is an honor. The Smithsonian Institution is a big deal. I used to come here when I was a kid.

WHAT DO ACTION MOVIES SAY ABOUT AMERICAN CULTURE? You can draw a straight line from westerns and cowboy movies, to military movies and gangster movies, to what they now call "action movies"—they're really just about good triumphing over evil. They're morality stories that sometimes work and sometimes don't, and these films just seem to work.

IS JOHN MCCLANE A QUINTESSENTIALLY AMERICAN CHARACTER? I think so. What I've been saying about the character is that he loves his country, loves his family. He has a very American sense of humor. This character, in all four films, has always had zero tolerance for anyone trying to hurt or do harm to innocent people.

HOW MANY OF THE STUNTS AND FIGHT SCENES DID YOU DO? In the first and the fourth movie, I did 80 or 85 percent. There are some things I just can't do. Or shouldn't do. But I did a lot more now than I did in the middle two.

WHY DID YOU DO MORE IN THE NEW ONE? The stunt guys were saying, "Oh, you're getting older now, you probably shouldn't be doing stunts." And of course that made me do even more. Which I think is another American concept.

To read more of our Willis interview, visit Smithsonian.com/willis.

JIM YOUNG / REUTERS; SI BOOKS; JAY L. CLENDENIN / AURORA SELECT

Virus Claims Backyard Birds

West Nile virus is threatening robins, chickadees, crows and other birds, says a new Smithsonian study, which analyzed 26 years of data collected by the annual North American Breeding Bird Survey. Run by the United States and Canadian governments since 1966, the survey involves some 2,200 birders who record sightings near their homes during breeding season. Researchers from the Smithsonian Migratory Bird Center and the Consortium for Conservation Medicine in New York found that declines in seven species correlate with the 1999 arrival of West Nile from the Old World and its subsequent spread through North and Central America.

"We don't often look at the common species, so this was a surprise," says Shannon LaDeau (right), a Smithsonian ecologist who led the study. While none of the observed species are in danger of extinction, LaDeau says, "this shows that our native backyard birds are not invulnerable." { BY AMY CRAWFORD }

What's Up

DIFFERENT LIGHT Munich-based Ingo Maurer assembled metal chopsticks, porcelain shards and Buddha dolls to create this three-foot-tall chandelier, which he calls "an appeal not to stagnate in one's habits." Fifty-three of his tricked-out fixtures shine at the Cooper-Hewitt starting September 14.

CHROMATIC

In a tiny Washington, D.C. studio, Morris Louis (1912-62) poured diluted acrylics on huge pieces of unstretched canvas and manipulated the fabric to let the colors flow (1960s *Point of Tranquility*). Starting September 20, the Hirshhorn will show 28 major works by Louis.

LA FOTÓGRAPHA

One of the first Mexican women to make a living as a photojournalist, Lola Alvarez Bravo (1907-93) spent 60 years documenting daily life in Mexico—though she's most famous for her intimate portraits of good friend Frida Kahlo (in 1944). At the Ripley Center through November 11.

BEYOND KERMIT

Muppet creator Jim Henson, who died in 1990 at age 53, also directed commercials and created an Oscar-nominated short film, 1965's *Time Piece* (left, Henson wings it). A new Smithsonian traveling exhibition spotlighting his work is in Little Rock until November 25, then goes to Mesa, Arizona.

AMPLE AVIAN

The heaviest bird that can fly? The kori bustard, which weighs up to 40 pounds. Few zoos in North America breed the bird, native to the African savanna, but four were hatched this summer (left, a chick named Pipe) at the National Zoo.

{ BY JESS BLUMBERG }

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Visit Smithsonian.com/whatsup to view a clip from a Jim Henson film.

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Smithsonian
{ SEPTEMBER 2007 · VOLUME 38, NUMBER 6 }

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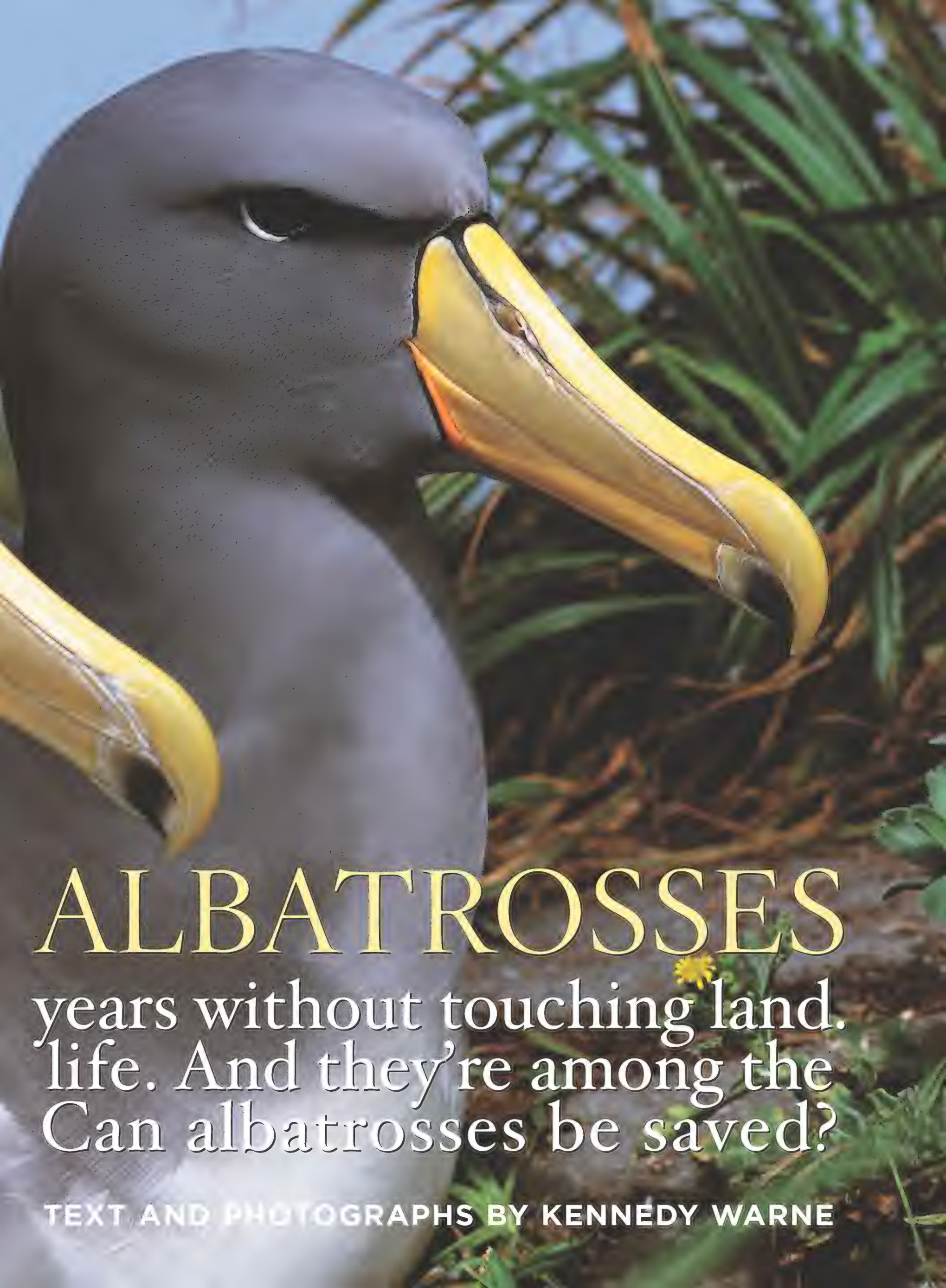

ALBATROSSES

years without touching land.
life. And they're among the
Can albatrosses be saved?

TEXT AND PHOTOGRAPHS BY KENNEDY WARNE

THROUGH THE FOG steamed our yacht, *Mahalia*, sliding down gray ocean swells. The gale that had kept us in port for three days in the Chatham Islands, east of New Zealand, had blown itself out, and banks of sea mist lolled in its wake. A fogbow formed on the horizon, and through its bright arch albatrosses rose and fell in an endless roller-coaster glide. Ahead, the mist thinned to reveal a fang of rock rearing 570 feet out of the sea: the Pyramid, the sole breeding site of the Chatham albatross. Around its shrouded summit the regal birds wheeled by the hundreds, their plangent wails and strange kazoo-like cackles echoing off the black volcanic slopes.

Of the 21 albatross species, 19 are threatened or endangered. The Chatham albatross (previous page) is critically endangered, with only about 11,000 of the birds remaining. They nest in just one place: the Pyramid (below), a storm-swept rock in New Zealand's Chatham Islands.

One of the leading albatross experts, Paul Scofield (left, with Filipe Moniz, chasing a Chatham albatross on the Pyramid) has risked his life studying albatross breeding colonies around the world. His goal: learn more about the wide-ranging animals and help save the most imperiled from extinction.

The *Mahalia*'s skipper lowered an inflatable dinghy and ran me ashore. Fur seals roused themselves to watch our approach, then, taking fright, tobogganed into the sea. The skipper positioned the craft against a barnacled rock face—no mean feat in the six-foot swells—and I jumped, gripping rubbery stalks of bull kelp and pulling myself up to a jumble of boulders. Sidestepping the fetid pools where seals had been lying, I scrambled up to the only level part of the island, an area about the size of a tennis court, where Paul Scofield, an ornithologist and expert on the Chatham albatross, and his assistant Filipe Moniz had pitched tents, anchoring them with three-inch-long fishhooks wedged into crevices in the rock.

A few feet away a partly fledged Chatham albatross chick stood up on its pedestal nest, yawned and shook its shaggy wings. Then it flumped down with the stoical look one might expect from a creature that had sat on a nest for three months and had another month or two to go.

Around the Pyramid colony adult albatrosses were landing with a whoosh, bringing meals of slurrified seafood to their perpetually hungry offspring. When one alighted near the tents, Scofield and Moniz each picked up a shepherd's crook and crept toward it. The bird tried to take off, its wings stretching some six feet as it ran from Moniz. A swipe with the crook, a bleat of protest, and the albatross was apprehended, snagged by the neck.

Moniz cradled the bird, keeping a tight grip on its devilishly hooked bill, while Scofield taped a popsicle-size GPS logger—a tracking device—between its shoulders, spray-painted its snowy chest with a slash of blue for ease of recognition, and released it. "One down, 11 to go," Scofield said. He and Moniz were planning to stay three weeks on the Pyramid, and they hoped to deploy the devices on a dozen breeding adults to track their movements at sea.

Scofield, of New Zealand's Canterbury Museum and coauthor of *Albatrosses, Petrels and Shearwaters of the World*, has been studying albatrosses for more than 20 years. To research these birds is to commit oneself to months at a time on the isolated, storm-lashed but utterly spectacular specks of land on which they breed: from the Crozet Islands in the Indian Ocean, to South Georgia in the South Atlantic, to Campbell Island and the Snares Islands in New Zealand. Scofield has visited most of them.

Studying albatrosses is also not without risks. In 1985, the yacht taking Scofield to Marion Island in the South In-

KENNEDY WARNE, *a writer and photographer from Auckland, New Zealand, wrote about Carl Linnaeus in the May 2007 issue.*

P. 48 (MAP) MIKE REAGAN

Chatham albatross chicks (covered in gray down) spend four to five months on chimney-shaped nests constructed of dirt, rock chips, feathers and guano, while both parents fly far and wide in search of food. Feeding their young is such a demanding task that a breeding pair has just one chick per year.

dian Ocean was rolled twice and dismasted, 700 miles south of South Africa. Jury-rigged, the yacht limped to its destination. Scofield and the crew stayed on Marion with other albatross researchers for five months (they had planned on only two days) while waiting for a ship to pick them up. Another time, during a ferocious storm in the Chathams, Scofield and his colleagues had to wear safety harnesses bolted to the rock as they slept in their tents, in case a wave washed over their campsite. Albatross eggs and even adult birds were bowled off their nests by the wind, and Scofield observed more than one parent try to push an egg back onto the nest with its bill—a challenge analogous to rolling a football up a flight of steps with your nose.

Scofield and other albatross researchers return year after year to their field studies knowing that albatrosses are one of the most threatened families of birds on earth. All but 2 of the 21 albatross species recognized by the International Union for the Conservation of Nature are described as vulnerable, endangered or, in the case of the Amsterdam and Chatham albatrosses, critically endangered. The scientists hope that the data they gather may save some species from extinction.

ALBATROSSES are among the largest seabirds. The "great albatrosses," the wandering and royal albatrosses, have the widest wingspans—ten feet or more—of any living bird. These are the birds of legend: the souls of drowned sailors, the harbinger of fair breezes and the metaphor for penance in Samuel Taylor Coleridge's *Rime of the Ancient Mariner:* "Ah! well a-day! what evil looks / Had I from old and young! / Instead of the cross, the Albatross / About my neck was hung."

A wandering albatross is a "regal, feathery thing of unspotted whiteness," wrote Herman Melville. They look white in flight, but even the wanderers have a few darker feathers on their wings, and many of the smaller species have varying combinations of black, white, brown and gray plumage.

Albatrosses are masters of soaring flight, able to glide over vast tracts of ocean without flapping their wings. So fully have they adapted to their oceanic existence that they spend the first six or more years of their long lives (which last upwards of 50 years) without ever touching land. Most live in the Southern Hemisphere, the exceptions being the black-footed albatross of the Hawaiian archipelago and a few nearby islands; the short-tailed albatross, which breeds near Japan; the waved albatross of equatorial Galápagos; and the Laysan albatross of the North Pacific.

Everything about albatrosses underscores the difficulty

of eking out an existence in their environment. Unlike penguins, which can hunt for extended periods underwater and dive to great depths, albatrosses can plunge into only the top few feet of the ocean, for squid and fish. The lengthy albatross "chickhood" is an adaptation to a patchy food supply: a slow-maturing chick needs food less often than a fast-maturing one. (Similarly, the prolonged adolescence—around 12 years in wandering albatrosses—is an extended education during which birds prospect the oceans, learning where and when to find food.) The chick's nutritional needs cannot be met by a single parent. Mate selection, therefore, is a critical decision, and is all about choosing a partner that can bring home the squid.

Jean-Claude Stahl of the Museum of New Zealand has studied courtship and pairing in southern Buller's albatrosses, which breed on the Snares Islands—a naturalist's El Dorado where penguins patter along forest paths, sea lions sleep in shady glades and myriad shearwaters blacken the evening sky. In Buller's albatrosses the search for a partner takes several years. It begins when adolescent birds are in their second year ashore, at about age 8. They spend time with potential mates in groups known as gams, the albatross equivalent of singles bars. In their third year ashore, males stake a claim to a nest site and females shop around, inspecting the various territory-holding males. "Females do the choosing, and their main criterion seems to be the number of days a male can spend ashore—presumably a sign of foraging ability," says Stahl.

Pairs finally form in the fourth year ashore. Albatross fidelity is legendary; in southern Buller's albatrosses, only 4 percent will choose new partners. In the fifth year, a pair may make its first breeding attempt. Breeding is a two-stage affair. "Females have to reach a sufficiently fat state to trigger the breeding feeling and return to the colony," says Paul Sagar of New Zealand's National Institute of Water and Atmospheric Research. "When they are back, the local food supply determines whether or not an egg is produced."

The breeding pair returns to the same nest year after year, adding a fresh layer of peat and vegetation until the pedestal becomes as tall as a top hat.

Because it takes so long for the birds to produce a chick, albatross populations are keenly vulnerable to threats on their breeding islands. Introduced predators such as rodents and feral cats—the islands have no native land mammals—pose a danger, especially to defenseless chicks, which are left alone for long periods while their parents shuttle back and forth from distant feeding grounds. In one of the most extreme examples of seabird predation, mice on Gough Island, in the South Atlantic, are decimating the populations of petrels and albatrosses that breed there, killing an estimated 1,000 Tristan albatross chicks a year.

Natural disasters also cause heavy losses. In 1985, storm surges washed over two royal albatross breeding islands in the Chathams, killing chicks and, even more problematic, removing much of the islands' scant soil and vegetation. With the albatrosses lacking nesting material in subsequent years, the breeding success rate dropped from 50 percent to 3 percent: the birds laid their eggs on bare rock, and most eggs were broken during incubation.

Yet the most pernicious threats to albatrosses today are not to chicks but to adult birds. Along with other seabirds, they are locked in a competitive battle with humankind for the food resources of the sea—and the birds are losing. This is not just because of the efficiency of modern fishing practices but because fishing equipment—hooks, nets and trawl wires—inflict a heavy toll of injury and death.

John Croxall, a seabird scientist with the British Antarctic Survey, has described the decrease in numbers in some albatross species as "catastrophic." Given the role of fisheries in their decline, he says, knowledge of the birds' distribution at sea and their foraging patterns is "critical to their conservation."

Over the past two decades, high-tech tracking devices such as the GPS loggers used by Scofield on the Pyramid have begun to fill in gaps in our knowledge about where albatrosses roam and where they are coming into lethal contact with fishing operations. Previously, when an albatross flew away from its breeding island, it virtually disappeared, its activities and whereabouts unknown. But now the lives of these birds are being revealed in all their unimagined complexity, stunning accomplishment and tragic vulnerability.

GPS loggers can give a bird's position to within a few yards.

GRANGER COLLECTION

Coleridge's *Rime of the Ancient Mariner* gave the albatross its reputation as a good omen that should be respected. The mariner's ship is becalmed—"Water, water, every where, / Nor any drop to drink," he laments—after he shoots an albatross.

Thousands of albatrosses drawn to fishing vessels are killed or injured by cables and hooks. New tools may help.

Kiwi Ingenuity

A fleet of inventions aims to protect albatrosses from harm

John Bennett, who longlines for Patagonian toothfish (a.k.a. Chilean sea bass) in Antarctica's waters and for bluenose in New Zealand's is one of a growing number of advocates of "seabird-smart fishing." Bennett uses noise cannons and long curtains of fluttering streamers to scare birds away from his hooked and baited lines, which can be lethal, and he weights the lines so that they sink before birds can get at them. He also sets the lines at night, when fewer birds are feeding. "I don't like catching birds," Bennett says. "I don't like killing anything unnecessarily."

Other measures employed by like-minded longliners include setting lines through an underwater chute (to keep them off the sea surface) and using thawed baits (which sink faster than frozen ones). Some fishers dye baits blue to make them harder for birds to see. Another innovation is a special longline rope with a lead core, which, like Bennett's weighted lines, sinks before birds can get to it. Such methods are effective; seabird deaths dropped by 95 percent in New Zealand's longline tuna fishery since they were adopted.

Trawlers, who fish with nets, employ different approaches. The most commonly used innovation is something called a Brady Bird Baffler, which uses weighted lines hanging from booms on each side of a boat's stern to make a boat look larger and, in so doing, keep birds away from the deadly trawl lines that run out from it. Then there's the Carefree Cunning Contraption, which clips over the wires and makes them look, from a distance, like large, hairy caterpillars. The "contraption" makes wires more visible to the birds and brushes them away if they get too close.

Many in the industry believe that the best way to protect seabirds from commercial fishing fatalities is to reduce the incentive. Most fishing boats process their catch at sea, generating tons of discarded fish and fish parts that get dumped over the side. To a seabird, a vessel trailing a slick of such tidbits must look like a floating fast-food restaurant.

Some newer vessels convert fish waste to fishmeal at sea (for later sale), vastly reducing what gets thrown overboard. But older vessels can even reduce bird casualties by not discharging waste while setting or hauling lines, when the danger to birds is greatest. Malcolm McNeill, who manages several longline vessels that operate in the Antarctic fishery, says that no seabirds have been caught by New Zealand toothfish vessels in the past seven years. The reason? "Nothing is put over the side of the boat," he says. ***—K.W.***

Some loggers also have temperature sensors. By attaching them to the legs of their study birds, scientists can tell when the birds are flying and when they are resting or feeding on the sea, because the water is generally cooler than the air.

As nifty as GPS loggers are, there is a snag: you have to get them back—an outcome by no means guaranteed. Among the larger albatrosses, chick-feeding forays can last ten days or more and encompass thousands of square miles of ocean. Lots of things can go wrong on these outings, particularly in and around commercial fishing grounds, where birds die by the thousands, done in by hooks, nets and the lines that haul them. And because albatrosses have to struggle to take flight in the absence of a breeze, birds may be becalmed on the sea.

On the Pyramid, Scofield was reasonably confident of retrieving his GPS devices. The Chatham albatrosses' feeding forays tend to be relatively short—only a few days—and there was little chance of his birds becoming becalmed in the windy latitudes they inhabit, meridians known to mariners as the Roaring Forties, Furious Fifties and Screaming Sixties. More worrisome to Scofield was the knowledge that the area adjacent to the Chatham Islands—known as the Chatham Rise—is one of New Zealand's richest commercial fishing grounds, replete with orange roughy and several other deep water species. Albatrosses, too, know where fish are found, and the birds sample the most productive fishing areas much as human shoppers make the rounds of favorite stores.

And what expeditions these birds make! From mollymawks, as the smaller species are known, to the great albatrosses, these super-soarers cover tens of thousands of miles in their oceanic forays. Individuals of some species circumnavigate the globe, covering 500 miles a day at sustained speeds of 50 miles per hour.

And then they somehow find their way home—even when home is an outpost in the ocean like the Pyramid, not much bigger than an aircraft carrier. At the start of their breeding season, albatrosses have been tracked making almost ruler-straight trips from distant foraging areas to their nests. Because the birds maintain their course day and night, in cloudy weather and clear, scientists believe they use some kind of magnetic reckoning to fix their position relative to the earth's magnetic field.

The birds also seem able to predict the weather. Southern Buller's albatrosses were found to fly northwest if a low-pressure system, which produces westerly winds, was imminent, and northeast if an easterly wind-producing high-pressure system prevailed. The birds typically chose their direction 24 hours prior to the arrival of the system, suggesting they can respond to barometric cues.

IN HIS AUTOPSY ROOM IN WELLINGTON, ornithologist Christopher Robertson slit open a plastic bag containing a white-capped albatross. The swan-sized carcass had been thawing for several days. Along with dozens of other seabirds in Robertson's freezers, this one had been collect-

REE WHAITIRI

Recent research on southern Buller's albatrosses (Jean-Claude Stahl stalks an adult on one of the Snares Islands) suggests that they sense upcoming weather patterns and change their flight plans accordingly. The birds spend at least two years selecting a mate, and they make a lifelong commitment.

ed at sea for the government's fisheries science program.

Robertson carefully unfolded the bird's wings—wings that would have carried it halfway around the world, between its breeding grounds in New Zealand's Auckland Islands and its feeding grounds in South African seas.

The albatross bore a raw wound at the elbow. Its feathers and skin had been rasped down to bare bone, presumably by the thick steel wires—called warps—that pull a trawl net. Of the 4,000 albatrosses and other seabirds Robertson's group has autopsied over nine years, nearly half have been killed by trawl fisheries, which use giant sock-shaped nets towed at depths of a quarter mile to capture 40 tons of fish in a single haul. (Albatrosses and other large, soaring birds tend to die as a result of collisions with the warps, while smaller, more agile fliers such as petrels and shearwaters are more likely to get ensnared in nets—to be crushed or drowned—while feeding.) The finding has surprised the fishing industry and conservation groups, which have considered longline fishing—in which thousands of baited hooks are fed out behind the fishing vessel—a greater threat to seabirds.

There are no reliable figures for the number of birds killed per year through contact with commercial fishing operations, but estimates for the Southern Ocean are in the tens of thousands. Vessels in well-regulated fisheries are required to minimize their impact on seabirds and report any accidental deaths, but there is a large shadow fleet of illegal, unregulated and unreported (IUU) vessels operating outside the regulations, answering to no one.

Many New Zealand fishers have adopted ingenious methods to reduce injuring and killing seabirds—or attracting them to boats in the first place (see sidebar, opposite). However, there is some evidence to suggest that fisheries may benefit albatross populations: a ready supply of discarded fish reduces competition for food between and within albatross species and provides an alternative food source to predatory birds such as skua, which often attack albatross chicks. Sagar and Stahl's research in the Snares Islands suggests that the free lunch boosts the number of chicks that fledge in a given year. They found that 70 percent of feedings brought by adult birds to their chicks contained discards from nearby fisheries.

Does this mean that fishing is a net benefit to seabird populations? Should the industry be given "a conservation award for the thousands of seabirds it supports," as one fisheries consultant gamely suggested to me?

Not at all, says Stahl. In albatrosses—long-lived, slow-

maturing species that produce a single chick every one to two years—the long-term negative impact of adult death far outweighs the short-term benefit of chick survival. It may take three, four or even five successful chick rearings to compensate for the death of just one parent, says Stahl. He calculates that "even small increases in adult mortality can wipe out the benefit of tons of discards fed to chicks."

Although Scofield's tracking of Chatham albatrosses shows that they, too, frequent the same fishing grounds as deep-sea trawlers, not enough work has been done to compare the benefits of chick survival with the costs of adult deaths from fishing vessels. "We don't know the degree to which we're propping them up," says Scofield.

ONE ALBATROSS POPULATION that has unashamedly been propped up is the colony of endangered northern royal albatrosses at Taiaroa Head, near the city of Dunedin, on New Zealand's South Island. Taiaroa Head is one of the only places in the world where a visitor can get close to great albatrosses. The colony is tiny, with only 140 individuals, and the breeding effort is managed assiduously—"lovingly" would not be too strong a word.

Royal albatross chicks are nest-bound for nine months. Providing meals for these chicks is so demanding that the parents take a year off before breeding again. Lyndon Perriman, the senior ranger, described to me some of the ingenious techniques used to maximize reproductive success.

Northern royal albatrosses (at left, rangers Lyndon Perriman, left, and Colin Facer weigh 4-month-old chicks) are among the largest of the family; adults attain a wingspan of ten feet or more (above). Their breeding success at a colony near Dunedin shot up once humans began helping.

ROD MORRIS (2)

"If a bird has been sitting on an egg for 10 days and has not been relieved by its partner, we put the egg in an incubator and give the bird a fiberglass replica to sit on," he said. "If the partner hasn't returned by day 15, we start to supplementary-feed the sitting bird, giving it salmon smolts. But we prefer not to interfere. It could simply be that the partner has hit a patch of calm weather somewhere and is struggling to get back. But at day 20 it's pretty clear the partner isn't coming back, and a chick with only one parent won't survive, so we take the fiberglass egg away, and the bird figures out that breeding for that year is over."

"We also take the egg away from first-time breeders, because they tend to be clumsy with their big webbed feet and are likely to break the egg," Perriman said. "We'll either give the real egg to a pair that's sitting on a dud—broken or infertile or whatever—or keep it in the incubator until it hatches." Breeding success is 72 percent, compared with an estimated 33 percent had humans not assisted.

Adult birds at Taiaroa have died of heat exhaustion, so rangers turn on sprinklers during hot, still days. There was no danger of the birds overheating when I visited, with raindrops spattering the tinted windows of the observatory. I picked up a toy albatross, a life-size replica of a fully grown chick. It was surprisingly heavy, weighted to match the real thing: 20 pounds. Fledglings of most albatross species weigh 50 percent more than adults. They need the extra fat to tide them over when they are learning to feed themselves.

A tour group crowded against the observatory's viewing window. A few yards away an albatross was hunkered down on its nest, protecting its chick from a gale then whipping the hillside. A voice exclaimed: "Look! There she goes!" A chorus of admiring gasps and sighs followed as the bird spread its "vast archangel wings"—Melville's majestic description in *Moby-Dick*—and soared past the lighthouse on its way out to sea.

Coleridge never saw an albatross, but his *Rime* introduced a legend. Redemption for the poem's woebegone mariner comes when he embraces all life, no matter how lowly. The moral of the tale, says the mariner to his listener, is this: "He prayeth well, who loveth well / Both man, and bird, and beast." It is a message still worth heeding.

Visit Smithsonian.com/albatross to read an interview with author Kennedy Warne.

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Northern Indiana Center for History
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Historic St. George's United Methodist Church Museum
Independence Seaport Museum
Insectarium
Institute of Contemporary Art
James A. Michener Art Museum (Doylestown)
James A. Michener Art Museum (New Hope)
Mattress Factory
• **National Museum of American Jewish History***
Photo Antiquities Museum of Photographic History
Railroad Museum of Pennsylvania
Soldiers & Sailors Memorial Hall and Military Museum
• **The African American Museum in Philadelphia**
The Design Center
The Fabric Workshop and Museum
The Galleries at Moore College of Art & Design
The Philadelphia Art Alliance
The Print Center
The Schuylkill Center for Environmental Education
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University of Pennsylvania Museum of Archaeology and Anthropology

RHODE ISLAND

Fine Arts Center Galleries, University of Rhode Island
Redwood Library and Athenaeum
The Museum of Yachting
The RISD Museum of Art

SOUTH CAROLINA

Aiken Thoroughbred Racing Hall of Fame and Museum
Columbia Museum of Art
I.P. Stanback Museum and Planetarium
The Rice Museum

SOUTH DAKOTA

National Presidential Wax Museum

TENNESSEE

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Dixon Gallery and Gardens
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Historic Mansker's Station
• **Memphis Rock 'n' Soul Museum**
Tennessee State Museum
The Hermitage, Home of President Andrew Jackson

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Ace of Clubs House
Amon Carter Museum
Collingsworth County Museum
Discovery Place Children's Museum
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Light Crust Doughboys Hall of Fame & Museum
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Museum of Regional History
Neill-Cochran House Museum
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Railway Museum of San Angelo
San Angelo Nature Center
Smith County Historical Society Museum & Archives
The Health Museum
Whitehead Memorial Museum
• **The Women's Museum: An Institute for the Future**
Wolf Creek Heritage Museum

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Edge of the Cedars State Park Museum
Iron Mission State Park Museum
• **Museum of Utah Art & History**
Park City Historical Society & Museum
Utah Museum of Fine Arts
Willow Park Zoo

VERMONT

Billings Farm & Museum
Fairbanks Museum & Planetarium
Hildene, The Lincoln Family Home

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Sage Moon Gallery LLC
Stonewall Jackson House
Thomas Jefferson's Poplar Forest
University of Richmond Museums
Virginia Discovery Museum
• **Virginia Museum of Natural History**

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Henry Art Gallery
Museum of History & Industry
• **Northwest Museum of Arts & Culture**
Olympic Sculpture Park
Polson Museum
Seattle Art Museum
Seattle Asian Art Museum
Tacoma Art Museum
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• **Wing Luke Asian Museum**
World Kite Museum

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An obscure photographic process unveiled 100 years ago opens a fresh window on the past **BY ROBERT M. POOLE**

IN LIVING COLOR

"Some day they will have color photography," Mark Twain (top) predicted in 1907—the very year that autochromes came to light. "The palette and canvas are a dull and lifeless medium by comparison," Edward Steichen enthused.

THE MOST IMPROBABLE object imaginable—the lowly, lumpy potato—played a leading role in the Great Leap Forward of color photography. The story begins in 1903, when two imaginative French inventors, Auguste and Louis Lumière, seized the *pomme de terre* and made it the basis for a dazzling new imaging process they called the autochrome, an innovation that would transform a monochromatic world into one suddenly gleaming with color.

"The palette and canvas are a dull and lifeless medium by comparison," raved Edward Steichen, one of many photographers eager to embrace the color process, which armed ordinary people with a practical way to make color pictures.

The Lumières' invention, patented in 1903 and unveiled at the Paris Photo Club in 1907, seems complicated when compared with today's point, shoot and enjoy picture-taking. But in its time the autochrome was hailed as a dramatic improvement over existing methods for color photography, which required setting up three cameras, recording separate but identical subjects through three different color filters and superimposing one image over the other to form a single picture.

The Lumières changed all that. Tinkering in their family's Lyon factory, which produced millions of black-and-white camera-ready plates for the masses, the Lumière brothers gathered up their potatoes and ground them into thousands of microscopic particles; they separated this powder into three batches, dying one batch red-orange, one violet and one green; the colored particles were thoroughly mixed and sifted onto a freshly varnished, clear glass plate while the lacquer remained tacky; excess potato bits were swept from the plate, which was

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"I HAVE THE COLOR FEVER BADLY," THE BRASH YOUNG PHOTOGRAPHER COBURN TOLD STIEGLITZ IN 1907.

"The possibilities of the process seem to be unlimited," said Alfred Stieglitz, the photographic pioneer who proselytized for autochrome, which rendered peonies in velvet light (right) and immortalized ordinary people (nurse and baby, below, and honeymooners, bottom) on fragile glass plates. By 1913, the Lumière factory in Lyon was producing 6,000 plates a day to satisfy an increasing demand for the true-to-life images.

pressed through steel rollers to flatten the colored grains, transforming each into a minuscule color filter measuring from .0006 to .0025 millimeters across. Gaps between the colored particles were filled in with carbon black, the plate was varnished again and a thin, light-sensitive emulsion of silver bromide was brushed over that. Now the plate was ready for the camera. When the shutter was opened, light filtered through the translucent potato grains, and a multicolored image was imprinted on the emulsion. After the negative plate was developed in the lab, it was washed and dried, covered with another piece of glass to protect the emulsion and bound with gummed tape. *Et voilà*! A color photograph unlike any seen before.

Filtered through the camera lens, a layer of varnish and the thin mosaic screen of potato granules, the autochrome images were cast in muted tones, at once dreamlike and vibrant, more reminiscent of a pointillist painting than an absolute rendering of life from nature. The autochrome's long exposure times—at least 60 seconds—required subjects to hold perfectly still, which contributed to the images' calm, even stately, look. (This aesthetic is celebrated in "100 Years of Autochrome," on view at the Amon Carter Museum in Fort Worth through July 27, 2008.)

It was almost certainly the autochrome's painterly qualities that attracted photographic pioneers like Edward Steichen and Alfred Stieglitz to the ranks of autochrome enthusiasts, many of whom had been trained as painters before they switched to cameras. Stieglitz, who worked tirelessly to raise the photographic craft to the level of fine art, sought out the Lumière brothers so that he could master their new photographic methods; he, in turn, attracted disciples like Alvin Coburn, who shuttled between Britain and the United States shooting portraits

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of such famous characters as Henry James, George Bernard Shaw and Mark Twain.

"I have the color fever badly," the brash young Coburn told Stieglitz in 1907, just as the Lumières were launching the autochrome era. Others caught the fever too. The Lumière factory in Lyon cranked up production, but the firm initially had trouble meeting demand from the legions of newly recruited color devotees.

On one of his frequent visits to the United States, Coburn found a fellow enthusiast for color photography in Redding, Connecticut, named Mark Twain. The famous author agreed to sit for Coburn in 1908. Known for dressing outlandishly, Twain obviously enjoyed posing for the photographer. He changed costumes throughout the day, switching from his signature white suit into gaudy Oxford academic robes (red, violet and white), then into a red dressing gown. He stood on a pedestal in the garden pretending to be a living sculpture. "Why should not I be the statue?" Twain asked.

When Twain tired of photography, he, Coburn and other visitors passed the day playing cards and shooting billiards. "It was understood," Coburn remembered, "that our good host, clad in white, was to be allowed to win in all these contests, by just the narrowest of margins! Mr. Clemens enjoyed being photographed."

And so, obviously, did the thousands of others who made autochrome king of the photographic world for the next 30 years, until it was overtaken by Kodachrome and Agfacolor film and the compact, easy-to-use 35-millimeter camera, which allowed photographers to blend in, move fast and render a rapidly changing world in bright colors. Nothing would look quite so mellow after that.

Each glass plate, treated with dyed potato grains, recorded thousands of flecks of color, which made finished images (swimmers at New York's Silver Lake c. 1915) shimmer like an Impressionist painting.

ROBERT M. POOLE, *a regular contributor, was executive editor of* National Geographic *magazine.*

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DOW

Undaunted

First Rory Stewart walked the breadth of Afghanistan. Then he took up a real challenge: restoring traditional architecture in Kabul

BY JOSHUA HAMMER

Kabul's timber-framed 1700s dwellings (a villa that Stewart is restoring, above) are "rare survivors in a city that has been through everything," says American architect Randolph Langenbach.

GARY KNIGHT / VII; P. 67 AARON HUEY

IN THE MUD AND DUST of late-winter Kabul, Rory Stewart leads me through a seedy bazaar along the north bank of the Kabul River. I follow as the British adventurer turned historic preservationist ducks beneath an archway that connects two sagging, earthen-walled houses. Instantly, we've entered the narrow passages of a once-grand neighborhood, constructed in the early 1700s by an Afghan warlord, Murad Khan, and his Iranian-Shia foot soldiers, the Kizilbash. Today, the area—known as Murad Khane—shows the devastation wrought by decades of war and neglect. For the past ten months, Stewart and an international team of architects and engineers, working in concert with a number of Afghans, have been trying to resurrect—house by house—this moribund heart of their capital.

At the edge of a field littered with half-collapsed, mud-walled homes, Stewart gets down on all fours and guides me into a crawl space between the foundation and ground floor of a traditional earthen-walled, timber-framed Afghan villa he calls Peacock House; to protect it from floods, they have raised the villa some three feet above its stone foundation with wooden blocks. "This building was ready to collapse when we got here," Stewart tells me, lying flat on his back. "The stone was crumbling, most of the beams were either missing or rotting. We were worried the whole thing would cave in, but we've succeeded in stabilizing it."

Stewart and I wriggle out from under the building, slap dirt off our clothing and climb a muddy ramp that used to be a flight of stairs. The second floor, once the main reception room of this wealthy merchant's home, reveals faint traces of its former glory. Stewart gestures to elegant, Mogul-style niches carved into a back wall: "We've been scraping gently; this is all recently exposed," he says, running his hand over a richly detailed latticework screen that has been minutely reconstructed.

Stewart (at the carved-cedar entrance to a present-day Kabul Old City residence) envisions “houses renovated . . . roads paved [and] a school of traditional arts with 200 students.”

Then his eye catches something that makes him grimace: a piece of plasterwork over a doorway, newly embellished with a curlicue painted bright orange. "I object to this completely," he says. "You don't need to restore every missing piece. You have to accept there are certain bits missing."

ARCHITECTURAL PRESERVATION is not a subject in which Stewart would have claimed expertise as recently as a year ago. But the 34-year-old diplomat and author is a quick study, who in the dozen years since his graduation from Oxford University, has embarked on a succession of extraordinary enterprises. He walked 600 miles across rural Afghanistan in the wake of the Taliban's fall, most of it alone, and described the experience in *The Places in Between*, a best-selling work of travel literature. He served as deputy governor of Maysan Province in southern Iraq after the U.S.-led invasion, where he settled tribal feuds and attempted to curb the rising power of Shia extremists. (That produced a second widely acclaimed book, *The Prince of the Marshes*, written while Stewart was a fellow at Harvard in 2004-5.)

In 2006, Stewart shifted from nation building to development. With his book royalties and seed money from the Prince of Wales, a longtime friend and mentor, Stewart founded the Turquoise Mountain Foundation in Kabul. Located in a renovated fortress on the decrepit outskirts of the city, the foundation (named after an Afghan capital destroyed by Genghis Khan in 1222) has established workshops for the revival of traditional Afghan crafts—calligraphy, woodworking and pottery. Most ambitiously, Turquoise Mountain has begun to transform the face of Kabul's ruined Old City. Workers have shoveled thousands of tons of garbage from the quarter's fetid streets and dug sewers and drainage ditches; architects have inspected the 60 buildings still standing, designated 20 as architecturally significant and begun to restore a handful. Stewart envisions a riverside commercial hub in the city center, clustered around a school for the arts that showcases traditional Afghan building techniques.

The project is by no means assured of success, as a glance around the quarter—a monochromatic wasteland of sagging houses and vacant lots—attests. Stewart is up against severe weather, bureaucratic inertia and the opposition of local developers who want to raze what's left of Murad Khane and erect concrete high rises. (In fact, the Afghan government had earmarked the entire neighborhood for demolition until Afghan president Hamid Karzai intervened last year.) There's also the difficulty of accomplishing much of anything in a country that remains one of the poorest and most unstable in the world. A resurgence of fighting beginning in early 2006 has unsettled much of the country and killed more than 3,000. Several suicide bombers have struck in Kabul during the past year. "Many people won't give me money to invest in Afghanistan, because they believe the Taliban are going to sweep back in," Stewart says. "I don't believe that's going to happen."

When Stewart is not overseeing his foundation, he is on the road—a recent trip included stops in Washington, D.C., London, Kuwait, Dubai and Bahrain—wooing skeptics. At a time when many international lenders are scaling down support of Afghan-related projects, Stewart has raised several million dollars, enough to sustain the foundation and its projects at least through the end of this year; he hopes to raise funding for three additional years. "People like to criticize Rory for having these grand visions," says Jemima Montagu, a former curator at the Tate Gallery in London, who arrived in Kabul last winter to help Stewart run the foundation. "But of all those I know who talk grand, he delivers."

A taste for adventure is a family tradition. Stewart (inset) in Malaysia, age 7 in 1980, with his father, Brian, a foreign service officer; trekking across Afghanistan (above) in 2002. His account of that odyssey was a best seller.

ONE BRIGHT MORNING this past March, I took a taxi to the headquarters of Turquoise Mountain, located in a southwest Kabul neighborhood, Kartai Parwan. The barren hills that surround the city were dusted with snow and ice; the Hindu Kush range, 20 miles north, dazzled white over a mud-brown landscape. As dust from construction sites mingled with car exhaust, the taxi bounced through cratered streets, past pools of stagnant water. At every intersection, the vehicle was set upon by blind and crippled beggars; thin young men selling mobile-phone cards; and ragged boys armed with dirty cloths.

Before long, I arrived at what could have been a way-

JOSHUA HAMMER *is based in Berlin. His most recent book is* Yokohama Burning, *an account of a catastrophic 1923 earthquake.*

RORY STEWART COLLECTION; RICK LOOMIS / LOS ANGELES TIMES

side inn on the ancient Silk Road, complete with a cedarwood watchman's kiosk, now purely decorative, with finely wrought panels and latticework screens. I passed through a security check at the gate, crossed a dirt courtyard and entered a small stucco administration wing, where Stewart sat behind a desk in his office beneath a window framing one of the best views in Kabul. He looked a bit bleary-eyed; as it turned out, he had been up most of the night completing his second article of the week—on the futility of using military force to pacify violent Pashtun areas of Afghanistan—as a guest columnist for the *New York Times*.

The foundation, which sprawls across several walled-off acres, is dominated by the *qal'a*, a towered mud-wall fortress built by a royal Tajik family in the 1880s. Turquoise Mountain leased the structure from an Afghan widow last year and has since reconstructed two of its ruined portions, landscaped the interior garden and turned the surrounding rooms into art galleries and living quarters for an expanding staff—now up to 200.

On this morning, Stewart exchanged pleasantries in near-fluent Dari (the Afghan dialect of Farsi, or Persian) with gardeners in the grassy terraces behind the qal'a, and soothed a receptionist distressed by the commandeering of her computer by a colleague. He led me into the ceramics workshop, a dark, musty room permeated with the odors of sweat and moist clay. There, the *ustad*, or master, Abdul Manan—a bearded ethnic Tajik that Stewart recruited from Istalif, a town in the foothills of the Hindu Kush famed for its artisans—was fashioning a delicate, long-necked vase on a pottery wheel.

In a classroom across the grounds, Stewart introduced me to Ustad Tamim, a renowned Afghan miniaturist and graduate of the Kabul School of Fine Arts who had been arrested by Taliban thugs in 1997 for violating Koranic injunctions against portrayals of the human form. "They saw me on the street with these pieces, and they knocked me off the bicycle and beat me with cables, on my legs and my back, and whipped me," he told me. Tamin fled to Pakistan, where he taught painting in a refugee camp in Peshawar, returning to Kabul shortly after the Taliban were defeated. "It's good to be working again," he says, "doing the things I am trained to do."

As he retraces his steps back toward his office to prepare for a meeting with NATO commanders, Stewart says that "the paradox of Afghanistan is that the war has caused the most unbelievable suffering and destruction, but at the same time, it's not a depressing place. Most of my staff have suffered great tragedy—the cook's father was killed in front of him; the ceramics teacher's wife and children shot dead in front of him—but they are not traumatized or passive, but resilient, clever, tricky, funny."

In 2003, Stewart joined the Coalition Provisional Authority in postwar Iraq as Britain's deputy governor of Maysan Province (with the region's Marsh Arabs, above). He recounted his experiences there in a second book.

A TASTE FOR EXOTIC ADVENTURE runs in Stewart's DNA. His father, Brian, grew up in a family based in Calcutta, fought in Normandy after D-Day, served in the British colonial service in Malaya throughout the Communist insurgency there, traveled across China before the revolution and joined the Foreign Office in 1957. In 1965, he met his future wife, Sally, in Kuala Lumpur. Rory was born in Hong Kong, where his father was posted, in 1973. "The family traveled all over Asia," Sally told me by phone from Fiji, where she and Brian reside for part of each year. At Oxford in the 1990s, Rory studied history, philosophy and politics.

After university, Stewart followed his father into the Foreign Office, which posted him to Indonesia. He arrived in Jakarta in 1997, just as the country's economy was imploding and riots eventually forced the dictator, Suharto, to step down. Stewart's analyses of the crisis helped to earn him an appointment, at 26, as chief British representative in tiny Montenegro, in the Balkans, where he arrived just after the outbreak of war in neighboring Kosovo. After a year in Montenegro, Stewart set out on an adventure he had been dreaming of for years: a solo walk across Central Asia. "I had already traveled a lot on foot—across [the Indonesian province of] Irian Jaya Barat, across Pakistan—and those journeys stayed in my memory," he says.

In Iran, Stewart was detained and expelled by Revolutionary Guards after they intercepted an e-mail describing political conversations he had with villagers. In Nepal, he came close to giving up after trekking for months across Maoist-occupied Himalayan valleys without encountering another foreigner or speaking English. Near the halfway point, agitated villagers in Nepal approached him, saying something about "a plane," "a bomb," "America." Only when he reached the market town of Pokhara four

TURQUOISE MOUNTAIN FOUNDATION

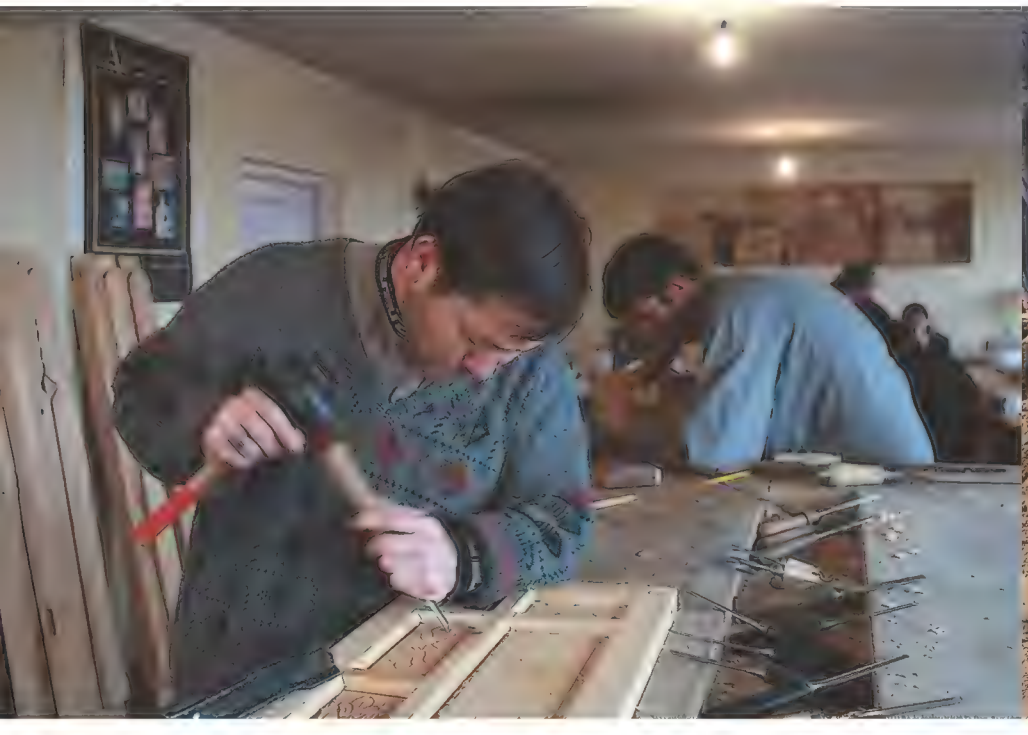
weeks later did he learn that terrorists had destroyed the World Trade Center—and that the United States was at war in Afghanistan.

Still trekking, Stewart arrived in that country in December 2001, just a month after the Northern Alliance, backed by U.S. Special Forces, had driven the Taliban from power. Accompanied by a huge mastiff he named Babur, Stewart walked from Herat, the ancient bazaar city in the northwest, across the snowy passes of the Hindu Kush, ending up in Kabul a month later. *The Places in Between*, Stewart's account of that often dangerous odyssey, and of the people he met along the way—villagers who had survived Taliban massacres; tribal chieftains; Afghan security forces; anti-Western Pashtuns—was published in the United Kingdom in 2004. Despite its success there, American publishers did not pick up the book until 2005. It got the lead review in the Sunday *New York Times Book Review*, was on the *Times'* best-seller list for 26 weeks and was listed by the paper as one of the year's five best nonfiction books.

STEWART APPLAUDED the U.S.-led invasion of Iraq; in his travels across Iran and Afghanistan, Stewart says, he had seen the dangers posed by totalitarian regimes and believed ousting Saddam Hussein would, if managed properly, improve both the lives of Iraqis and relations between the West and the Islamic world. In 2003, he volunteered his services to the Coalition Provisional Authority (CPA) and, when his letters went unanswered, flew to Baghdad, where he took a taxi to the Republican Palace and knocked on the door of Andrew Bearpark, the senior British representative in the CPA, who promptly gave him an assignment. "I had a raft of people asking for jobs, but everybody was asking via e-mails," recalls Bearpark. "He was the only person who had the balls to actually make it to Baghdad."

Bearpark dispatched Stewart to Maysan Province, a predominantly Shia region that included the marshes Saddam had drained after the 1991 Shia uprising. Setting up an office in Al Amara, the capital, Stewart found himself caught between radical Shias who violently opposed the occupation, and hungry, jobless Iraqis who demanded immediate improvements in their lives. Stewart says that he and his team identified and empowered local leaders, put together a police force, successfully negotiated for the release of a British hostage seized by Moqtada Al Sadr's Mahdi Army and fended off attacks on the CPA compound. "I had ten million dollars a month to spend, delivered in vacuum-sealed packets," he recalls. "We refurbished 230 schools, built hospitals, launched job schemes for thousands of people." But their work was little appreciated and, all too often, quickly destroyed. "We'd put up a power line, they'd tear it down, melt the copper and sell it for $20,000 to Iran. It would cost us $12 million to replace it." He says only two projects in Al Amara engaged the Iraqis: a restoration of the souk, or market, and a carpentry school that trained hundreds of young Iraqis. Both, Stewart says, "were concrete—people could see the results."

As the Mahdi Army gathered strength and security deteriorated, the CPA turned over power to the Iraqis, and Stewart returned to Afghanistan. He arrived in Kabul in November 2005 determined to get involved in architectural preservation, a cause inspired in part by his walk four years earlier. "I saw so much destruction, so many traditional houses replaced by faceless boxes. I realized how powerful and intricate [Afghan tribal] communities can be and how many potential resources there are." A promise of financial support came from the Prince of Wales, whom Stewart had met at a dinner at Eton College during Stewart's senior year there. (At 18, Stewart tutored Princes William and Harry at the royal estates in Gloucestershire



At the 1880s complex housing Stewart's Turquoise Mountain Foundation (where carpenters, above left, restore shutters for traditional dwellings), some 80 artisans are aiding the restoration efforts (hand clearing rubble, above right, at an Old City site).

GARY KNIGHT / VII (2)

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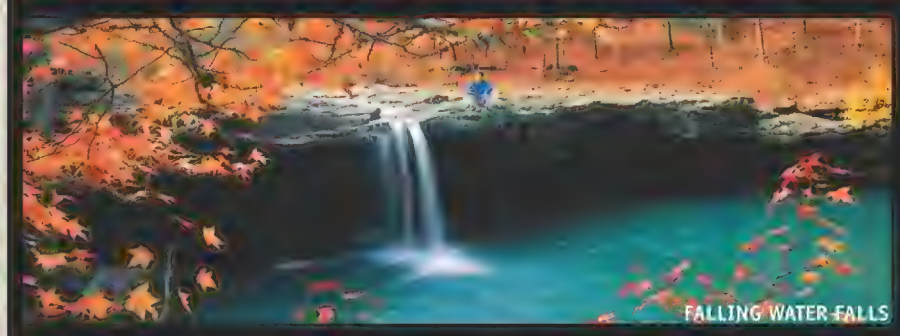
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At Turquoise Mountain, traditional arts are thriving (student Abdul Wakeel masters ceramic styles from the village of Istalif, a center of artisanry for 400 years). Stewart fears that unless Afghanistan's craft skills are maintained, they may "largely disappear."

and Scotland.) Prince Charles arranged an introduction to Afghan president Hamid Karzai. Stewart also met Jolyon Leslie, who directs the Historic Cities program for the Aga Khan Trust for Culture, a foundation that promotes urban conservation in the Muslim world. The trust, which has restored major sites in the Old City of Kabul, is preparing to begin work in a residential *gozar*, or neighborhood, of 254 buildings. "We sat down with an aerial photograph of Kabul and batted around ideas," Leslie recalls.

Eventually Stewart set his sights on Murad Khane, attracted by its mixed Shia-Sunni population, proximity to the river and scores of buildings that Leslie and other experts deemed worth saving. With Karzai's support, Stewart lined up key government ministers and municipal officials. The biggest breakthrough came in July 2006, when several Murad Khane landlords—some of whom had been initially skeptical—signed agreements granting Turquoise Mountain five-year leases to renovate their properties.

A FEW DAYS AFTER my first meeting with Stewart, we travel by Toyota Land Cruiser through the muddy alleys of central Kabul, bound for another inspection tour of Murad Khane. Near the central bazaar, we park and walk. Stewart threads his way around carts piled with everything from oranges and Bic pens to pirated DVDs and beads of lapis lazuli, conversing in Dari with turbaned, bearded merchants, many of whom seem to know him—and he them. "That fellow's cousin was shot twice in the chest and killed in front of his stall last week," he tells me, just beyond earshot of one acquaintance. "It was an honor killing."

It is hard to imagine that anyone—even the fiercely ambitious Stewart—can transform this anarchic, crumbling corner of the city into a place appealing to tourists. "It's not going to look like Disneyland," he admits, but "you will have houses renovated. You will have sewers, so the place won't smell, so you won't be knee-deep in mud. The roads will be paved; 100 shops will be improved; a school of traditional arts will be based here with 200 students." It is possible, he acknowledges, that the project could fizzle out, done in by government indifference and a drying up of funds. Stewart predicts, however, that this will not be the case. "It was fashionable five years ago for people to say 'everybody in Afghanistan is suffering from post-traumatic stress syndrome,'" he says, referring to the recent Taliban past. "That is simply not true." Turquoise Mountain's team, Afghan and expatriate alike, he believes, ultimately may well rejuvenate a historic neighborhood—and restore a measure of hope to an impoverished, fragile city.

GARY KNIGHT / VII

For an excerpt of Rory Stewart's *The Places in Between*, visit Smithsonian.com/stewart.

When Portugal

The country's global adventurism in the 16th and cultures as never before, as a new exhibition

Ruled the Seas

Portugal's voyages of discovery turned the nation into a trading empire. Maps, such as the 1502 Cantino Planisphere (left), traced a new view of the world, and cultural cross-pollination inspired works of art (below, a c. 1600 ivory carving from China likely inspired by the Virgin and Child).

century linked continents makes clear **BY DAVID ZAX**

Globalization began, you might say, a bit before the turn of the 16th century, in Portugal. At least that's the conclusion one is likely to reach after visiting a vast exhibition, more than four years in the making, at the Smithsonian's Arthur M. Sackler Gallery in Washington, D.C. The show, like the nation that is its subject, has brought together art and ideas from nearly all parts of the world.

It was Portugal that kicked off what has come to be known as the Age of Discovery, in the mid-1400s. The westernmost country in Europe, Portugal was the first to significantly probe the Atlantic Ocean, colonizing the Azores and other nearby islands, then braving the west coast of Africa. In 1488, Portuguese explorer Bartolomeu Dias was the first to sail around the southern tip of Africa, and in 1498 his countryman Vasco da Gama repeated the experiment, making it as far as India. Portugal would establish ports as far west as Brazil, as far east as Japan, and along the coasts of Africa, India and China.

It was a "culturally exciting moment," says Jay Levenson of the Museum of Modern Art, guest curator of the exhibition. "All these cultures that had been separated by huge expanses of sea suddenly had a mechanism of learning about each other."

The exhibition, "Encompassing the Globe: Portugal and the World in the 16th & 17th Centuries," is the Sackler's largest to date, with some 250 objects from more than 100 lenders occupying the entire museum and spilling over into the neighboring National Museum of African Art. In a room full of maps, the first world map presented (from the early 1490s) is way off the mark (with an imaginary land bridge from southern Africa to Asia), but as subsequent efforts reflect the discoveries of Portuguese navigators, the continents morph into the shapes we recognize today.

Another room is largely devoted to the kinds of objects that made their way into a *Kunstkammer*, or cabinet of curiosities, in which a wealthy European would display exotica fashioned out of materials from distant lands—ostrich shell drinking cups, tortoiseshell dishes, mother-of-pearl caskets. Each object, be it an African copper bracelet that made its way to a European collection or Flemish paintings

Former intern **DAVID ZAX** *is a fellow at* Moment Magazine.

Indian Ocean

Explorer Vasco da Gama sailed his four ships into the Indian Ocean in late 1497. Before long, Portuguese merchants were trading in luxury goods (above, top: mother-of-pearl ewer made in Gujarat, India, in the early 16th century and mounted in Naples, c. 1640) and exotic animals. A zebra taken from Africa to India in 1621 was depicted (above) by an artist in the court of Mogul emperor Jahangir.

Japan

Known to the Japanese as "Southern Barbarians" because they arrived, in 1543, from the south, the Portuguese (below, with pantaloons, hats and caricatured noses in a detail from a 17th-century Japanese folding screen) traded in precious goods. Their chief export, however, was Christianity. By 1600, the number of converts reached some 300,000. But the religion would be banned, and suspected converts were made to walk on *fumi-e*, plaques to step on (right) of religious images.

China

Led by explorer Jorge Alvares, the Portuguese arrived on the southern coast of China in 1513. Since China had forbidden official commerce between its own citizens and Japan, the Portuguese served as middlemen, trading in pepper from Malacca, silks from China and silver from Japan. Chinese porcelain (below, a 16th-century bottle, mounted in England c. 1585) was in demand because the technique was unknown outside Asia.

Beginning in the 1430s, navigators sailing under the Portuguese flag explored from Africa's west coast all the way to the Cape of Good Hope, which they rounded in 1488. Most African works of art from this period were created for export (right, a 16th-century ivory saltcellar from the Benin Kingdom of today's Nigeria). Because of Portugal's explorations, Europeans were also made aware of exotic animals (below right, *The Rhinoceros,* by Albrecht Dürer, 1515).

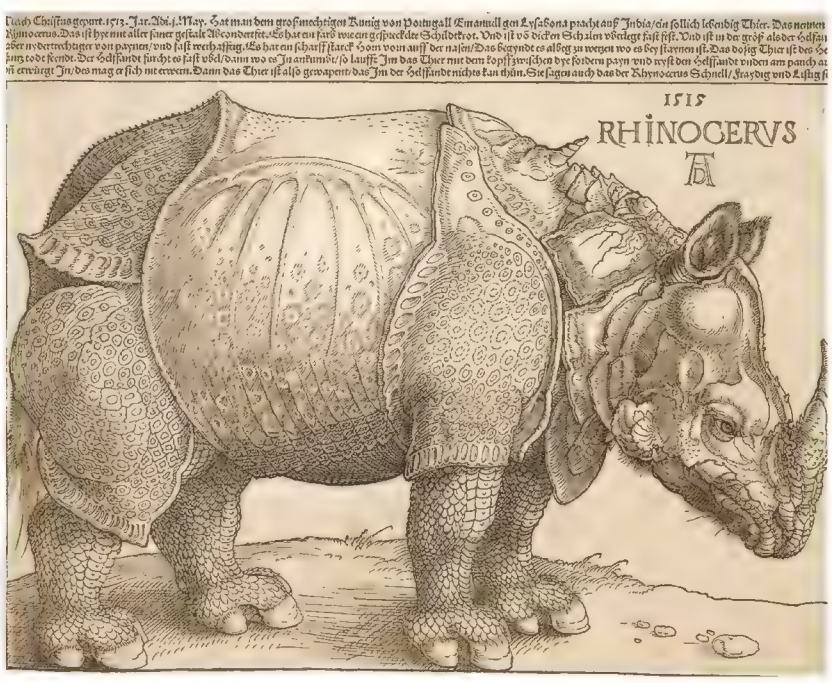
of Portugal's fleet, points to Portugal's global influence.

It would be a serious error to think that Portugal's global ambitions were purely benevolent, or even economic, says UCLA historian Sanjay Subrahmanyam: "The Portuguese drive was not simply to explore and trade. It was also to deploy maritime violence, which they knew they were good at, in order to tax and subvert the trade of others, and to build a political structure, whether you want to call it an empire or not, overseas." Indeed, the exhibition catalog offers troubling reminders of misdeeds and even atrocities committed in Portugal's name: the boatful of Muslims set ablaze by the ruthless Vasco da Gama, the African slaves imported to fuel Brazil's economy.

When different cultures have encountered each other for the first time, there has often been misunderstanding, bigotry, even hostility, and the Portuguese were not alone in this regard. The Japanese called the Portuguese who landed on their shores "Southern Barbarians" (since they arrived mostly from the south). Some of the most intriguing objects in the exhibit are brass medallions depicting the Virgin Mary and Jesus. Not long after Portuguese missionaries converted many Japanese to Christianity, Japanese military rulers began persecuting the converts, forcing them to tread on these *fumi-e* ("pictures to step on") to show they had renounced the barbarians' religion.

With such cultural tensions on display in often exquisite works of art, "Encompassing the Globe" has been a critical favorite. The *New York Times* called it a "tour de force," and the *Washington Post* found the exhibition "fascinating" in its depiction of "the tense, difficult and sometimes brutal birth of the modern world." The exhibition closes September 16, and opens October 27 at the Musée des Beaux Arts in Brussels, a seat of the European Union, now headed by Portugal.

The president of Portugal, Aníbal Cavaco Silva, declares in a forward to the exhibition catalog, "The routes that the Portuguese created to connect the continents and oceans are the foundation of the world we inhabit today." For better or worse, one is tempted to add.



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Visit Smithsonian.com/globalempire to read an interview with the curator of the exhibit.

Brazil

In 1500, a Portuguese fleet commanded by Pedro Alvares Cabral landed by accident on the coast of Brazil. After initially setting up a trading center there, as they had done in Africa and Asia, the Portuguese established a colony. Its economy was based on brazilwood—the source of a valuable red dye—that was harvested with the help of local Indians (right, a c. 1641 painting of a Brazilian Tapuya woman by Dutch artist Albert Eckhout) and, later, sugar, which depended on the labor of slaves brought from Africa. The colony's growing wealth was evident in its many churches and the art to adorn them (above, a 17th-century silver altar vessel).

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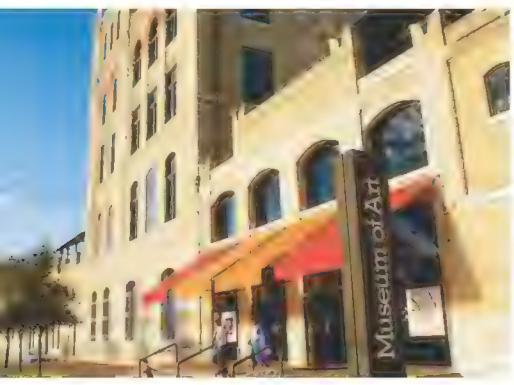

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Washington

& Lafayette

Almost inseparable in wartime, the two generals split over a vital question: Should revolutionary ideals be imposed on other nations?

BY JAMES R. GAINES

Washington (in blue) and Lafayette (in red) had not seen each other for three years when the Frenchman visited Mount Vernon in 1784. They spent part of their time "talking a bit of politics about the future," Lafayette wrote.

Lafayette was rich, bumptious, of noble lineage.

Washington was self-made, dour, a former frontiersman.

A pushy French teenager would have been the last thing Washington needed. How then to explain their friendship?

THANKS TO A RICH historical record, we do not have to imagine the reaction of Gen. George Washington when, on July 31, 1777, he was introduced to the latest French "major general" foisted on him by the Continental Congress, this one an aristocrat not yet out of his teens. Virtually since Washington had taken command of the Colonial Army some two years before, he had been trying to sweep back a tide of counts, chevaliers and lesser foreign volunteers, many of whom brought with them enormous self-regard, little English and less interest in the American cause than in motives ranging from martial vanity to sheriff-dodging.

The Frenchman now presenting himself to George Washington in the Colonial capital of Philadelphia was the 19-year-old Marquis de Lafayette, who was in America principally because he was enormously rich. Though Congress had told Washington that Lafayette's commission was purely honorific, no one seemed to have told the marquis, and two weeks after their first meeting, Washington shot off a letter to Benjamin Harrison, a fellow Virginian in Congress, complaining that this latest French import expected command of a division! "What line of conduct I am to pursue, to comply with [Congress'] design and his expectations, I know no more than the child unborn and beg to be instructed," the commander fumed.

The success of the American Revolution was then very much in doubt. For more than a year, apart from two militarily insignificant but symbolically critical victories in Trenton and Princeton, Washington's army had succeeded only at evasion and retreat. His depleted forces were riddled with smallpox and jaundice, there was not enough money to feed or pay them, and the British, emboldened to dream of an early end to the war, were on their way toward Philadelphia with a fleet of some 250 ships carrying 18,000 British regulars—news that Washington had received with that morning's breakfast. At the dinner where he met Lafayette, Washington had to address the urgent fear of congressmen that Philadelphia itself could fall to the British, and he had nothing of much comfort to tell them.

So a pushy French teenager would seem to have been the last thing Washington needed, and eventually the general was told that he was free to do as he liked with the impetuous young nobleman. How then to explain that before the month of August 1777 was out, Lafayette was living in Washington's house, in his very small "family" of top military aides; that in a matter of weeks he was riding at Washington's side on parade; that by early September he was riding with Washington into battle; that after he was wounded at Brandywine Creek (a defeat that indeed led to the fall of Philadelphia), he was attended by Washington's personal physician and watched over anxiously by the general himself? "Never during the Revolution was there so speedy and complete a conquest of the heart of Washington," his biographer Douglas Southall Freeman wrote. "How did [Lafayette] do it? History has no answer."

Actually, Lafayette's biographers have settled on one: that Washington saw in Lafayette the son he never had, and that Lafayette found in Washington his long-lost father—a conclusion that, even if true, is so widely and briskly postulated as to suggest a wish to avoid the question. In any case it is unsatisfying in several ways. For one, Washington rarely expressed regret at not having a child of his own, and though he had many young military aides, he hardly treated them with fa-

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JAMES R. GAINES *has edited* Time *and* People *magazines and written several books.*

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The outcome of the Revolutionary War was in serious doubt when Lafayette and Washington first met, in Philadelphia in 1777 (as rendered, above, by Currier and Ives in 1876). The marquis, just 19 years old, expected to command a division of American troops; the general, 45, was taken by surprise.

therly tenderness. His adjutant Alexander Hamilton, who like Lafayette had lost his father in infancy, found Washington so peremptory that he demanded to be reassigned.

Perhaps most discouraging to the father-son idea is that the relationship between Washington and Lafayette was not one of unalloyed affection. The elaborate 18th-century courtesies in their correspondence may be easily read as signs of warmth; they could also disguise the opposite. The two men differed on many things and are sometimes found to be working against each other in secret, each to his own ends. Their interaction reflects the always problematic relations between their two countries, an alliance of which they were also the founding fathers.

IT IS DIFFICULT TO IMAGINE a supposedly friendly bilateral alliance fraught with more tension than that of France and the United States. In 1800, when Napoleon brought years of outrageous French attacks on American shipping to an end with a new commercial treaty, he dismissed the long, acrimonious conflict as a "family spat." In 2003, during their bitter confrontation over war in Iraq, Secretary of State Colin Powell reassured France's distraught ambassador to the United States, among others, by reminding him that America and France had been through 200 years of "marriage counseling, but the marriage . . . is still strong," an analysis that was widely appreciated and brought not the shortest pause in the exchange of diplomatic fire.

Others have described the French-American relationship as that of "sister republics" born during "sister revolutions." If so, it is not hard to find the source of Franco-American conflict, since the parents of these siblings deeply despised each other. Never has a national rivalry been more spiteful than the one between the old regime of the Bourbons and Hanoverian England, though they did share a belief in the profound insignificance of the American colonies. As colonial overlords, Washington's mother country and Lafayette's *patrie* saw North America mainly as a tempting place to poach and plunder, a potential chip in their war with each other and a small but easy market of primitives and misfits who lived in forests and dressed in animal skins. For their part, the American settlers saw the British as their oppressors, and were inclined to see the French as prancing, light-minded land-grabbers sent by the pope to incite Indian massacres.

Given these and later perceptions, one may well wonder

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why there is a statue of Washington in Paris' Place d'Iéna, and what one of Lafayette is doing on Pennsylvania Avenue across from the White House, in . . . Lafayette Park. At a time when Western civilization faces a geopolitical challenge that requires more than casual Franco-American cooperation, the question is not frivolous.

The answer begins with the fact that the French and American revolutions were more like distant cousins, and that the French Revolution was incomparably more important to the United States than American independence was to France. To the revolutionary governments of France, America was relevant chiefly as a debtor. In American politics, however—just as the newly united states were struggling toward consensus on forms of government and their common character as a nation—the French Revolution posed the central question: whether to follow France's egalitarian and republican model of society or some modification of the mixed British constitution, with king, lords and commons. It was in the crucible of debate over whether to go the way of Britain or France that the citizens of the United States would discover what it was to be American.

Despite their differences, Washington and Lafayette quickly grew close. After being wounded in the Battle of Brandywine in September 1777, the Frenchman (being helped to his feet) was tended by Washington's personal physician and looked after by the general.

THE FRIENDSHIP of Washington and Lafayette seems in some ways as implausible as the French-American one, almost like the setup to a joke: What does a Virginia frontiersman and grade-school dropout have in common with a moneyed French aristocrat who learned his horsemanship in the company of three future kings? Or what do you call a bumptious optimist whose best friend is a moody loner? Lafayette threw his arms around people and kissed them on both cheeks. Washington did not. Alexander Hamilton once offered to buy Gouverneur Morris dinner if he would clap Washington on the shoulder and say how great it was to see him again. When Morris complied, Washington simply, and without a word, removed Morris' hand from the sleeve of his coat and froze him with a stare.

Washington and Lafayette shared one characteristic of overriding importance, however: they were aristocrats in a monarchy—Washington self-made and Lafayette born to the manor, but both men links in a chain of favor and patronage that extended ultimately from a king, in a world where status could not be earned but had to be conferred. Both men were in this sense raised to be courtiers rather than patriots. Washington's flattery in his early letters to the royal governor of Virginia and other high officials is sometimes painful to read, and though Lafayette spurned one offer to take a place at court and complained of the cringing, fawning behavior he saw there, that was his world and background. In their time, the notion of equality was almost literally unthinkable. Distinctions of rank were implicit in the unspoken language of everyday life, embedded too deep to be much remarked on even when they were pointedly felt, as they often were. Freedom, too, was a strange concept. In both the Colonies and in France, the word "liberty" usually referred to a traditional or newly granted privilege, such as an exemption from tax. The model of "independence" that Washington held before him was that of the Virginia gentleman, whose property and wealth liberated him from dependence on anyone, even powerful friends. To declare one's independence was to declare oneself an aristocrat.

In the 18th century—in America, France and Britain alike—the ultimate test of personal success was called "fame," "glory" or "character," words that signified neither celebrity nor moral courage but referred to a person's reputation, which was also called his "honor." This sort of acclaim was not a cheap popularity divorced from achievement, as it would be in an age when people could become famous for being well known. Fame and its synonyms meant an illustrious eminence, a stature accrued from having led a consequential life. The pursuit of fame was not particularly Christian—it called for self-assertion rather than self-abnegation, competition rather than humility—but neither Washington nor Lafayette nor most of their fellow revolutionaries were serious Christians in fact, even if they were by denomination. (Asked why the Constitution failed to mention God, Hamilton supposedly said, "We forgot.") This was in the intellectual spirit of the times, which were marked by the Enlightenment's confidence in observation, empirical experiment and the rigorous application of reason grounded in fact. Discredited along with faith and metaphysics was the certainty of an afterlife, and without

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the prospect of spiritual immortality, the best hope of defying oblivion was to secure a place in history. In the world in which Washington and Lafayette lived, fame was the closest thing to heaven.

Finding themselves leading the struggle for the right to become something other than what birth ordained, Washington and Lafayette, in very different ways, had to win their own independence; and to watch them as they did so—making their way from courtier-subjects to patriot-citizens—is one way to see a radically new world being born, one in which the value of a life is not extrinsic and bestowed but can be earned by one's own effort.

Like other founding fathers of this new world, Washington and Lafayette started out by striving to be seen as the men they wished to be. If their motives for doing so were mixed, their commitment was not, and somewhere along the way, in a kind of moral and political alchemy, the urgings of fame and glory were transmuted into finer stuff, and their lives became enactments of high principle. This transformation hardly happened overnight—indeed, it was incomplete even at the end of their lives—but it began not long at all after they met.

Against the British, both Washington and Lafayette (left and right, at Valley Forge in the winter of 1777-78) had to learn how to lead citizen-soldiers rather than mercenaries, motivating their men through affection and idealism rather than through fear.

WASHINGTON always said that the book from which he learned most about training an army was *Instructions to His Generals* by Frederick the Great, the ultimate handbook for the management of an army with officer-aristocrats. In such an army, soldiers were cannon fodder. Officers were expected to work for the love of glory and out of loyalty to the king, but their men—mostly mercenaries, criminals and ne'er-do-wells—were not to think about the cause they were fighting for (or about much of anything else, for that matter) because thought led to insubordination. Maintaining sharp social distinctions was considered essential for an army whose men would go to battle only if they feared their officers more than they feared the enemy. Not surprisingly, Frederick's manual begins with 14 rules for preventing desertion.

From the beginning of the Revolutionary War, Washington adopted Frederick's proscriptions. "A coward," Washington wrote, "when taught to believe that if he breaks his ranks [he] will be punished with death by his own party, will take his chance against the enemy." Even Washington's most high-minded calls to battle included a warning that cowards would be shot.

This attitude began to change only at Valley Forge, in early 1778, with the arrival of one Baron Friedrich Wilhelm von Steuben, a veteran of Frederick's officer corps but a man who clearly saw beyond his own experience. Washington appointed him inspector general of the Continental Army in the hope that Steuben would shape his ragtag mass into a fighting force, and so he did, but not at all in the way that Washington had expected. In the manual Steuben wrote for this American army, the most remarkable theme was love: love of the soldier for his fellow soldier, love of the officer for his men, love of country and love of his nation's ideals. Steuben obviously intuited that a people's army, a force of citizen-soldiers fighting for freedom from oppression, would be motivated most powerfully not by fear but, as he put it, by "love and confidence"—love of their cause, confidence in their officers and in themselves. "The genius of this nation," Steuben explained in a letter to a Prussian officer, "is not in the least to be compared with that of the Prussians, Austrians, or French. You say to your soldier, 'Do this,' and he does it; but I am obliged to say, 'This is the reason why you ought to do that,' and then he does it."

When Washington took command in Boston in 1775, he had been shocked by the egalitarian behavior of New England officers and men: they actually fraternized! "[O]fficers of the Massachusetts part of the Army," he wrote in disbelief to a fellow Virginian, "are *nearly* of the same kidney with the Privates." He had moved aggressively to put a stop to that. Under Steuben's influence, though, Washington began to soften his attitude. The change was reflected in a new policy announced six weeks after Steuben began his training: henceforth, Washington declared, officers would ride when their men marched only when absolutely necessary, it being important for every officer to "share the fatigue as well as danger to which his men are exposed."

Motivating soldiers through affection and idealism had important practical advantages. With less danger of desertion, the Continental forces could be broken into the smaller units necessary for guerrilla fighting. It also encouraged longer enlistments. During inspections, one of

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Steuben's instructors would ask each man his term of enlistment. When the term was limited, he would continue his usual inspection, but when a soldier exclaimed, "For the war!" he would bow, raise his hat and say, "You, Sir, are a gentleman I perceive, I am happy to make an acquaintance with you." A *soldier* and a gentleman? This was a new concept for a new kind of military.

TWO YEARS LATER, in the run-up to Yorktown, Washington ordered the troops of "Mad Anthony" Wayne and Lafayette to move south to defend Virginia. Both men immediately faced mutinies, Wayne because his men had not been paid for months, Lafayette because his had been told they would be on the march for only a few days. Wayne responded by holding an immediate court-martial, executing six of the mutiny's ringleaders and making the rest file past the corpses—which they did, "mute as fish," a witness would recall—on their way to Virginia.

Lafayette told his men they were free to go. Ahead of them, he said, lay a hard road, great danger and a superior army determined on their destruction. He, for one, meant to face that army, but anyone who did not wish to fight could simply apply for leave to return to camp, which would be granted. Given the option of fighting or declaring themselves to be unpatriotic cowards, Lafayette's men stopped deserting, and several deserters returned. Lafayette rewarded his men by spending 2,000 pounds of his own money to buy desperately needed clothing, shorts, shoes, hats and blankets. But it was his appeal to their pride that mattered most.

The idea would not have occurred to Lafayette even a year before, in the spring of 1780, when he had proposed a foolishly intrepid attack on the British fleet in New York. The Comte de Rochambeau, commander of French forces in America, told Lafayette it was a rash bid for military glory (as it was). Lafayette learned the lesson well. In the summer of 1781, he managed to corner British forces in Yorktown precisely because he did not attack, while Lord Cornwallis painted himself into the corner from which there would be no escape.

When the admiral of the French fleet arrived in the Chesapeake Bay off Yorktown, he insisted that his forces and Lafayette's were sufficient to defeat Cornwallis by themselves. (He was probably right.) Lafayette, several ranks and decades the admiral's junior, was well aware that he would gain more glory by not waiting for the forces of Washington and Rochambeau, and equally aware that he would be just a third-tier officer once they arrived. But he rebuffed the admiral and waited. Confessing "the strongest attachment to those troops," he asked Washington only to leave him in command of them. He recognized that there was more at stake than his personal glory and that glory was a more complex alloy than he had known before.

After independence, Washington warned his nation not to "unsheath the sword except in self-defense"; Lafayette went home and advocated American principles with zeal. He sent Washington a key to the Bastille (above), a souvenir of the French Revolution.

AFTER WASHINGTON assumed the presidency of his new nation, his goal was the emergence of a uniquely American character, of a distinctive and respected American*ism* that was respected as such at home and abroad. Lafayette, returning to France after Yorktown, began advocating American principles with the fervor of a convert. But at the end of Washington's life, the relationship between the two men nearly foundered on an issue that, two centuries later, would divide France and America over the war in Iraq: the wisdom of trying to export revolutionary ideals by force.

The France of Napoleon was making that experiment, and while Lafayette despised Bonaparte's authoritarianism, he was thrilled with France's victories in the field. Washington, who exhorted his country never to "unsheath the sword except in self-defense," was furious with France's military adventurism, coming as it did at the expense of American shipping (the "family spat," Napoleon had called it). His letter excoriating France for such behavior was the last to Lafayette he ever wrote. Lafayette's defensive reply was Lafayette's last to Washington.

When Washington died, in 1799, his refusal to let America be drawn into the sanguinary politics of Europe stood as one of his most important legacies. As much as he believed American principles worthy of export, he recoiled at the idea as a matter of principle as well as pragmatism. His policy of neutrality toward England and France—which was widely interpreted as favoring our enemy at the expense of our ally and monarchic rule over egalitarian government—

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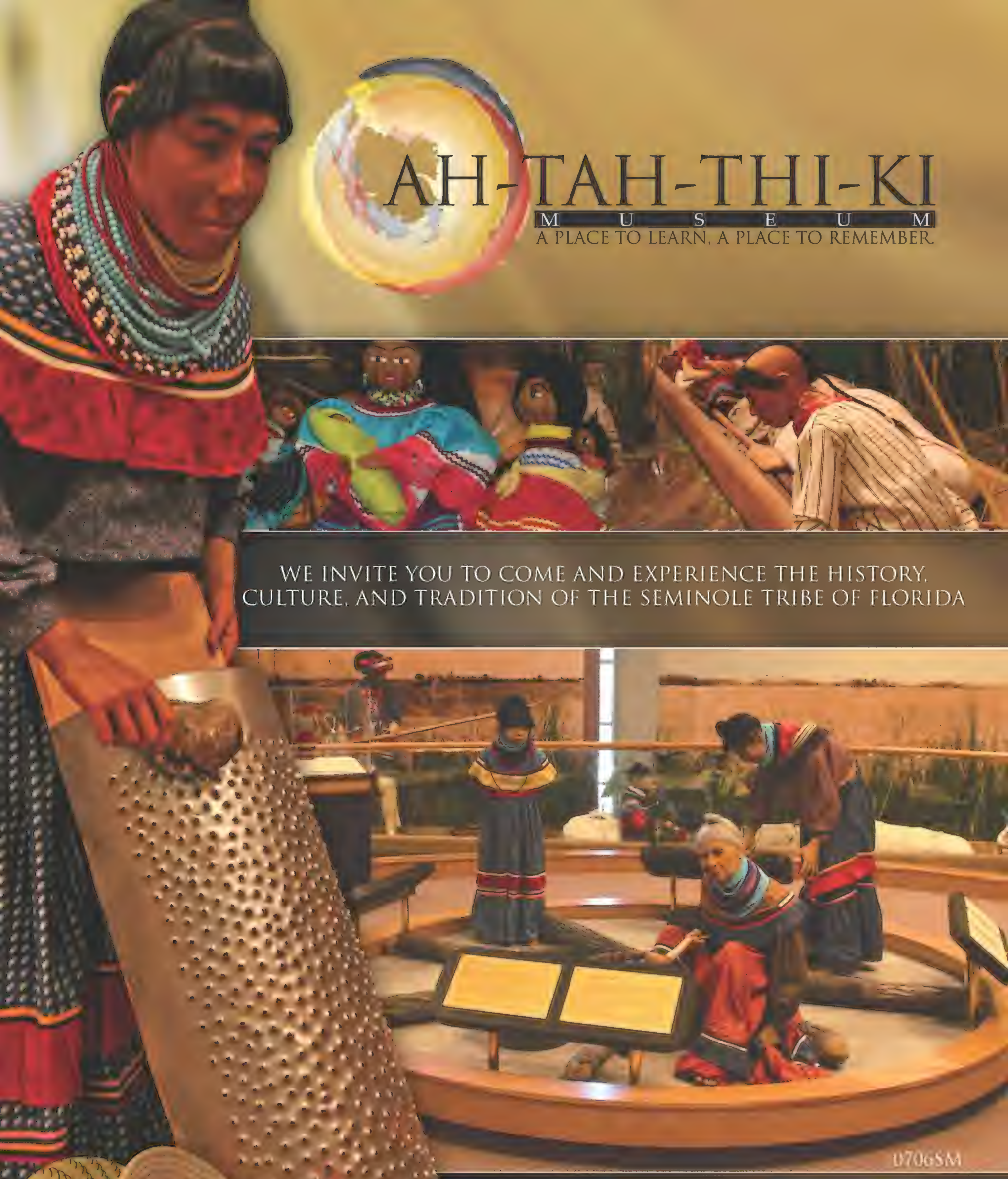

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robbed him of the universal acclaim he had long enjoyed and led to the severest criticism he was ever to endure. Benjamin Franklin Bache's *Aurora,* Washington's fiercest critic, called him everything from a weak-minded captive of his cabinet to a traitor. Thomas Paine, famously, said: "[T]reacherous in private friendship . . . and a hypocrite in public life, the world will be puzzled to decide, whether you are an apostate or an impostor; whether you have abandoned good principles, or whether you ever had any." For a man as intolerant of criticism as Washington, such abuse must have been unbearable.

Still, his policy of neutrality saved Americans not only from involvement in the war between Britain and France but also from supporting either of them as models of government. In the course of years, Washington had found a greater glory, or something greater than glory, that allowed him to achieve his final victory in a campaign for peace, without which American independence might never have been secured.

In its conflicted interdependency, the friendship between Washington and Lafayette reflects the relationship that the United States and France have maintained for more than two centuries. (Above, the cover of a musical composition distributed in 1848.)

In time, Napoleon's misadventures would bring Lafayette closer to Washington's view about exporting revolution by force, but he never gave up support for liberation movements around the world. At home he was an early leader of the pre-revolutionary reform movement, and he was named commandant-general of the National Guard of Paris on July 15, 1789. The preeminent leader of the "moderate" first two years of the French Revolution, he wrote the first draft of France's Declaration of the Rights of Man and Citizen and invented the tricolor cockade, which combined the colors of Paris with Bourbon white to create the symbol of France's republican revolution. But he never changed his view that the government best suited to France was a constitutional monarchy, which put him at odds with Robespierre and eventually contributed to his conviction in absentia for treason. At the time, he was the general of one of three French armies arrayed against an invasion by Austrian and Prussian forces. Lafayette had already returned to Paris twice to denounce Jacobin radicalism before the National Assembly, and rather than return a third time to meet certain death at the guillotine, he crossed into enemy territory and served the next five years in prison, followed by two more in exile.

Lafayette returned to France in 1799 but stayed out of politics until 1815, when he was elected to the National Assembly in time to put the weight of his revolutionary-era credentials behind the call for Napoleon to abdicate after Waterloo. When the emperor's brother, Lucien Bonaparte, came before the assembly to denounce the attempt as that of a weak-willed nation, Lafayette silenced him. "By what right do you dare accuse the nation of . . . want of perseverance in the emperor's interest?" he asked. "The nation has followed him on the fields of Italy, across the sands of Egypt and the plains of Germany, across the frozen deserts of Russia. . . . The nation has followed him in fifty battles, in his defeats and in his victories, and in doing so we have to mourn the blood of three million Frenchmen."

Those who were there said they would never forget that moment. Some younger members of the gallery were surprised that Lafayette was still alive. They would not forget him again. Fifteen years later, at the head of yet another revolution at age 72, he installed the "republican monarchy" of Louis-Philippe by the simple act of wrapping him in a tricolor flag and embracing him—"coronation by a republican kiss," as Chateaubriand called it. Soon he would oppose what he saw as a return of authoritarianism, for which Louis-Philippe never forgave him. When Lafayette died, in 1834 at age 76, he was carried to his grave under heavy guard, and no eulogies were permitted.

Though his reputation in America has been secure, his reputation in France has varied with every change of government since 1789 (three monarchs, three emperors, five republics). To this day he is blamed by right-wing historians for having "lost" the Bourbon monarchy and by left-wing historians for a lack of revolutionary rigor. The fairest measure of his impact on France, though, would seem to be the Constitution of the Fifth Republic, which has been in effect since 1958 and which begins with these words: "The French people solemnly proclaim their attachment to the Rights of Man and the principles of national sovereignty as defined by the Declaration of 1789. . . . The national emblem shall be the blue, white, and red tricolor flag. . . . Its principle shall be: government of the people, by the people, and for the people. National sovereignty shall belong to the people."

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On Minnesota lakes, Native Americans satisfy a growing hunger for "slow food" by harvesting authentically wild rice the old-fashioned way

GOING WITH THE GRAIN

BY LAUREN WILCOX

PHOTOGRAPHS BY LAYNE KENNEDY

COME SEPTEMBER in northern Minnesota, on lakes on the Ojibwa lands, harvesters, two per canoe, pole through thick clusters of wild rice plants growing along the marshy shores. One stands in the stern like a gondolier; the other sits midships and uses a pair of carved cedar "knocking" sticks to sweep the tall grasses over the bow. The rice, still in its hull, falls into the boat with a soft patter.

Ricing is a picturesque tradition, but on the White Earth Indian Reservation, where unemployment approaches 50 percent, it spells survival. "It's not a pastime," says Andrea Hanks, a local Ojibwa. "It's work." Each autumn, several hundred Ojibwa harvest more

Ojibwa tribe members gather 50,000 pounds of wild rice each fall on the White Earth Indian Reservation in Minnesota (Ryan Stevens "knocks" grains into a canoe while James Frederick poles). Opposite: A kind of grass seed, wild rice is encased in a hull (right) and must be heated and threshed for sale (left).

than 50,000 pounds of wild rice, selling most of it to local mills. Unlike commercially grown wild rice—which is crossbred for hardiness, raised in paddies and harvested with combines—the Ojibwa's grows naturally, in muddy shallows. Called *manoomin* in Ojibwa, it is the mature seeds of several varieties of the grass species *Zizania aquatica*.

The White Earth Land Recovery Project, run by political activist and tribe member Winona LaDuke, was started 18 years ago to preserve the harvest and boost the tribe's share of the proceeds. It operates a mill on the reservation and markets Native Harvest wild rice to specialty stores around the country (and through nativeharvest.com). Ojibwa wild rice is one of only five U.S. products supported by the Slow Food Foundation for Biodiversity, an international organization based in Italy that aims to preserve traditional or artisan foods.

On a drizzly September morning, the Recovery Project's mill is a dusty, smoky hive of activity. Bringing the freshly harvested rice in still-dripping sacks, the ricers come by twos: fathers and sons, uncles and nephews, husbands and wives. Most are straight from the lakes, their cuffs still wet, inch-

Clockwise from left: Ricers first use cedar sticks to tap the seed heads into a canoe; then bag the grain; and carry their haul to the mill; one batch is roasted while another is raked into a cooling box prior to de-husking; the cooked result is toothsome and nutty-tasting. Below: Ojibwa "slow food."

worms clinging to their clothes, canoes lashed to their cars and pickups. Fresh-off-the-stalk rice is pale green and encased in a long, thin hull. In the old days, Native Americans toasted it over fires and stomped on it to remove the husks. The mill parches the covered seeds in great wood-fired ovens that can turn a total of 600 pounds at a time. "I can tell just from listening when it's done," says Pat Wichern, who has operated the parchers for ten years. "It starts sizzling, kind of singing in there."

After the rice has cooled, machines remove the hulls and sort the grains by size. The final product, cooked, tastes nothing like commercially grown wild rice: it is toothsome and nutty, with the exotic, earthy tang of fresh lake water. Some local residents say they can tell which lake a batch of rice came from just by the taste of it.

LAUREN WILCOX, *a frequent contributor to the* Washington Post Magazine, *lives in Jersey City, New Jersey.* **LAYNE KENNEDY**'*s photographs have appeared in our pages for 15 years.*

At this time of year, Wichern keeps the parcher stoked from sunup to sundown. Today, the mill is paying $1.25 a pound; in a few days, it will be $2, the highest in 20 years, to draw more ricers to the mill. Tribe member Donald Stevens has gathered seven bags in two days, for a total of 353 pounds. LaDuke hands him $441. He grins. "Not bad for the weekend, eh?" he says.

Many people on the reservation, says LaDuke, patch together a living off the land: trapping leeches for bait stores, ice fishing, berry picking, hunting and trapping, making maple syrup. And the men and women who bring rice to the mill do seem drawn by the prospect of cash in hand. Several wear boots that gape at the seams. One man stops his car at the end of the road and staggers with his bags of rice almost a hundred yards on foot. His car, he says, is running out of gas.

Yet there's no denying the appeal of being out on the lakes during the "wild rice moon," a part of tribal life for some 600 years. Ricing is so central to the Ojibwa it's part of the tribe's founding myth—the creator told the tribe to seek out the place where food grows on the water. Tribesman George Chilton, 90, last went ricing five years ago. "I poled and knocked," he recalls. "Oh, it was hard work. But I sure wish I could get out there now."

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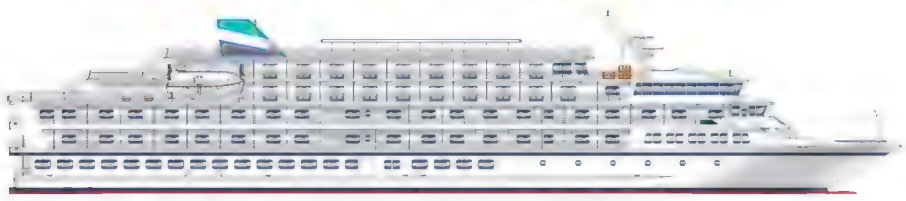

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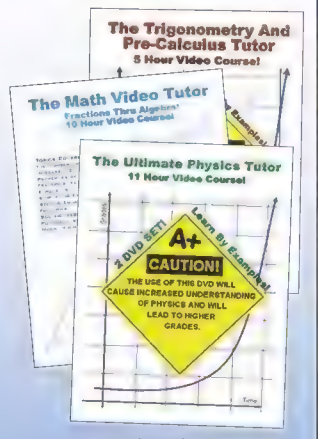
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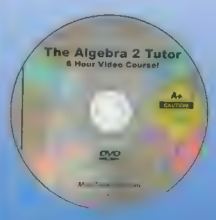

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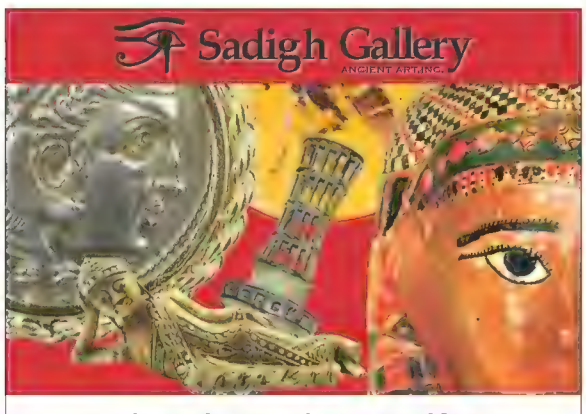

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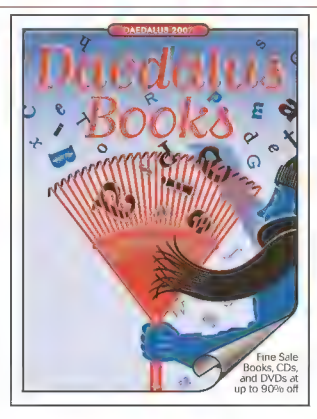

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SINGAPORE

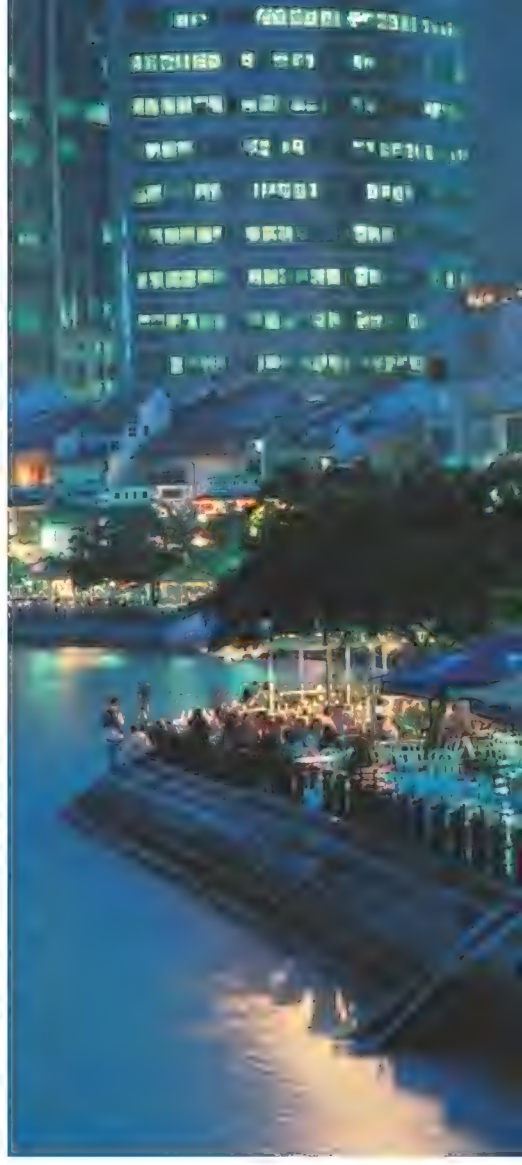
Peaceful and prosperous, Southeast Asia's famously uptight nation has let its hair down

BY DAVID LAMB

PHOTOGRAPHS BY JUSTIN GUARIGLIA

Building on the past is one of Singapore's strengths. Bathers at the Fullerton Hotel—a former British post office—enjoy a view befitting the nation's prosperity.

SWING



IT WAS 3 A.M. and I was fresh off a Singapore Airlines flight from Newark—at 18 hours, the longest regularly scheduled, nonstop commercial flight in the world. Jet lag was playing havoc with my system. So I left the hotel and headed over to Boat Quay, not expecting to find much except fresh air and solitude. This, after all, was Singapore, long ridiculed as a prissy, soulless place, with no DNA for fun, culture or the arts. Singapore? Isn't that where chewing gum is illegal and *Cosmopolitan* magazine is banned as too racy? Where bars close before anyone starts having a good time, and everyone is so obsessed with work that the government launched a smile campaign to get people to lighten up?

The first time I saw Singapore, while on an R & R break from covering the Vietnam War in 1969, the quay was part of a decrepit waterfront, crowded with sampans and junks. Gaunt, dull-eyed faces peered out of opium dens in a Chinatown alleyway I happened upon. The newly independent country—a city-state about the size of Chicago—was in the process of leveling vast areas of slums and jungle, as well as a good deal of its architectural heritage. There wasn't a lot to do after you had seen the teeming harbor and Bugis Street, where transsexuals sashayed by every evening to the delight of tourists and locals. I stayed only two days, and left thinking I had discovered a remarkably unremarkable country destined to join the impoverished fraternity of third-world nobodies.

Located just north of the Equator, Singapore has never recorded a temperature lower than 66 degrees Fahrenheit, and tropical heat hung heavy the night I returned. I turned onto the stone promenade that followed the Singapore River. Glass-fronted tourist boats were moored at the docks, but there was not a sampan in sight. Boat Quay, renovated, ablaze in lights, startled me. Outdoor restaurants with tables under colorful umbrellas stretched along the waterfront. Across the river, floodlights illuminated the old colonial British post office that has been transformed into the Fullerton Hotel and voted the best hotel in Asia in a recent international survey. The shoulder-to-shoulder bars in the quay were packed with hip young Singaporeans and European expatriates, drinking Guinness and Old Speckled Hen on draft and cheering a replay of the Liverpool-Reading soccer game on flat-screen TVs.

I ordered a Kilkenny. The bartender was doing a Tom Cruise *Cocktail* routine, flipping bottles behind his back and pouring with a flourish. His assistant, a Chinese Singaporean with silken black hair falling to her waist and low-slung jeans, applauded and gave him a hug. I asked the bartender what time last call was. "Dawn," he said. "We're in one of the new entertainment zones."

DAVID LAMB *was the* Los Angeles Times' *Southeast Asia bureau chief from 1997 to 2001.* **JUSTIN GUARIGLIA** *is the author of the recent photo book* Shaolin: Temple of Zen.

CLASSICSTOCK; MARTIN STOLWORTHY / AXIOM

Boat Quay exemplifies Singapore's transformation since independence, in 1965. Once decrepit and dangerous after dark (far left, c. 1925), the waterfront now teems with night life (left). What Singapore lacked in natural resources, it made up for in location at the confluence of trade routes (below).

Whoooa! Could this be the stuffy, somber Singapore I had been warned about? This tiny nation—whose ascendancy from malaria-infested colonial backwater to gleaming global hub of trade, finance and transportation is one of Asia's great success stories—is reinventing itself, this time as a party town and regional center for culture and the arts. "Prosperity is not our only goal, nor is economic growth an end in itself," says Singapore's prime minister, Lee Hsien Loong. Translation: let the good times roll. Suddenly people are describing the city with a word that, until recently, wasn't even in the local vocabulary: trendy.

The government has lifted its prohibition on bar-top dancing and bungee jumping. *Cosmopolitan* is very much for sale on the newsstands (though *Playboy* still hasn't made the cut) and sugarless chewing gum is available (with a doctor's prescription saying it is for medicinal purposes, such as dental health). Plans are under way to build two Las Vegas-style casino resorts, worth a combined $3.3 billion, on Marina Bay. International brand-name clubs, such as Ministry of Sound, the mother of London rave clubs, and Bangkok's Q Bar, have opened satellites here. A colonial-era girls' school, Convent of the Holy Infant Jesus, has been reborn as a complex of upscale restaurants known as Chijmes. All this is enough to make Singapore's traditionally well-behaved 3.6 million citizens feel as though they went to sleep in Salt Lake City and woke up in pre-Katrina New Orleans.

"Night life started taking off in Singapore when the government extended bar hours, just as Bangkok, South East Asia's traditional party town, was cutting them back from 4 a.m., to 2, then 1," says David Jacobson, the American co-owner of Q Bar Bangkok. "It was a pretty draconian turnaround for Bangkok, and what you find is that a lot of people looking for fun these days are avoiding Bangkok and heading to Hong Kong or Singapore instead."

But the new Singapore isn't only about partying. In a city that long considered a cultural event something you found in a movie theater or a shopping mall, Singapore's government is spending hundreds of millions of dollars on museums, cultural festivals and the arts. It even subsidizes avant-garde theater that sometimes dares touch on sensitive or controversial subjects. Performers such as Eric Clapton, Bobby McFerrin, the St. Petersburg Philharmonic Orchestra and the Vienna Boys' Choir have appeared at the $390 million Esplanade Theatres on the Bay, which sits on the site of an old British gun battery. No one in the Esplanade audience even seemed to notice that the guest conductor of the National Orchestra, Jacoma Bairos, had a ponytail. This in a country where authorities a generation ago could deny entry to long-haired male travelers. Recently, so many people were on hand for a Vatican exhibition at the Asian Civilizations Museum that doors were kept open round-the-clock to accommodate last day procrastinators. The director, sensing a marketing opportunity, showed up at midnight in a housecoat to address the crowd.

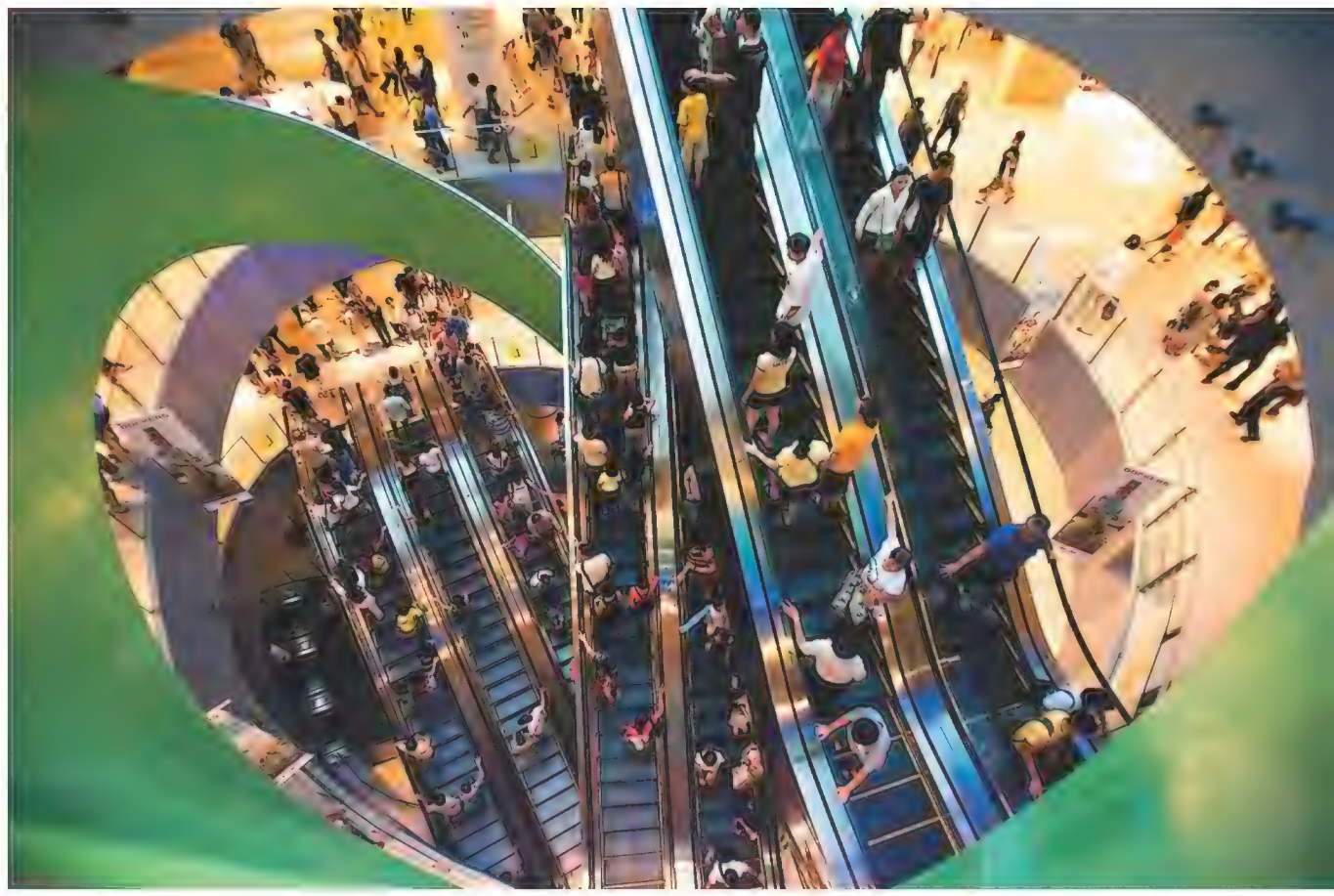
MAP: MIKE REAGAN

"I went to London when I was 16 and had no intention of ever coming back," says Beatrice Chia-Richmond, artistic director of the Toy Factory theater ensemble. "I was determined to breathe the air Byron and Keats breathed. But in a sophisticated place like London, no one is surprised by anything, because everything has been done. That's not the case in Singapore. You can make mistakes of the most dire kind, and you can live to direct again. That makes this an exciting time. Suddenly, it's no longer cool to be an uptight country."

Truth be told, Singapore may never have the edginess of Bangkok, the flashiness of Shanghai or the cultural charm of Hanoi. The over-50 crowd, conservative and cautious, wants neither to see the social order turned upside-down nor the pursuit of fun become too much of a distraction. As Chan Heng Chee, Singapore's ambassador to the United States, puts it, "We are fun-loving, but not recklessly fun-loving. Everything is just so." Some artists, too, are skeptical, saying the evolution of art and culture needs to bubble up from the people rather than trickle down from the top by government decree. Can creativity, they ask, truly flourish in a society where there are limits on freedom of expression, politics and policy are not openly debated and the state-controlled media tiptoe around controversy as gracefully as ballet dancers?

"I remember when the government decided we needed a biotech industry and one sprung up overnight," says Adrian Tan, a 29-year-old theater director and orchestra conductor. "But arts and culture and moral norms are not things you can put $10 million or $100 million into and just make happen."

Glen Goei, who spent 20 years in theater and film in New York and London and starred with Anthony Hopkins in the play *M. Butterfly*, is one of the artists who has returned to test his homeland's new frontiers. His adaptation of *Little Shop of Horrors* was to open three nights after I met him at the Victoria Theater, a handsome Victorian Revival building that once served as the British town hall and was the site of war-crimes trials that followed Japan's World War II occupation of Singapore. Goei runs the Wild Rice Theater; wearing flip-flops, shorts and a polo shirt, he sat alone among a sea of empty red



"Prosperity is not our only goal," says Prime Minister Lee Hsien Loong. Also on the agenda: fun. Extended bar hours (the Velvet Underground, left), tourist-friendly shopping (the Vivo City mall, above) and the annual Fashion Festival (right) are all part of the nation's self-reinvention.

velvet seats while workmen with hammers and paintbrushes put finishing touches on the set. Advance sales had been brisk. Goei looked at his watch. It was nearly midnight.

"Have things changed in Singapore?" he asked, then answered his own question. "Yes. Fifteen years ago we didn't have a single actor surviving full-time as an actor. Today, we've got 60, 70, 80, and a bunch of theater companies. But having said that, we've still got censorship on a lot of levels. We're still not allowed to talk about politics, race, religion, which is really what good theater is all about—an examination of social issues and values. But I can understand our paranoia and insecurity." It comes, he said, from being surrounded by Muslim countries, from being small and vulnerable and not wanting to do anything that threatens stability and ethnic consonance.

I left Goei to hail a cab for the hotel, but got sidetracked outside the theater by a towering bronze statue of Sir Stamford Raffles, the British naturalist and statesman officially recognized as the founder of modern-day Singapore—surely making him the only non-royal European so honored by the country he helped colonize. He stands with his feet firmly planted and his arms folded across his chest, not far from the banks of the Singapore River, from which he first stepped onto the island of Singapore on January 28, 1819, ushering in 140 years of British rule. "Our objective," he said, "is not territory, but trade, a great commercial emporium."

Singapore, then just a pimple on the southern tip of the Malay Peninsula, was a swampy fishing and trading village when Raffles arrived. It had few people, no resources and no relief from the blistering heat. But like all valuable real estate, it had three key attributes: location, location, location. "The City of the Lion" stood at the crossroads of the Orient, amid the Strait of Malacca and the shipping lanes that link the lands of the Indian Ocean and the South China Sea. Like Hong Kong and Gibraltar, it would become a cornerstone of Britain's empire, and its port would eventually become one of the world's busiest.

As trade increased and an infrastructure was built up

Singapore's port (right) handles more tonnage than any other in the world. Now the country is rolling out the red carpet for tourists (left, an orchid display at Changi Airport). While some residents live in public housing (above), the home-ownership rate is a whopping 90 percent.

under the British, migrant workers—Chinese (who today make up more than three-quarters of the population) and Indians, many of them from what is now known as Sri Lanka—began arriving to join the indigenous Malays. The island became a rich blend of colors, religions (Buddhism, Taoism, Islam, Confucianism, Christianity, Hinduism) and languages (English, Mandarin, Malay and Tamil). By World War I, Singapore's population had reached 340,000, and a city had emerged with two-story shop-houses, handsome government buildings and a harbor filled with the ships of many nations. The residents were largely uneducated. And, like many port cities, Singapore was crowded with transient males, gamblers, prostitutes and opium users. (The British had a virtual monopoly on the sale of opium.) Singapore became known as Sin City, only in part because of the abbreviation of its name, in striking contrast to the strait-laced, priggish image it would nurture after independence in 1965.

The British defended Singapore with 85,000 troops in World War II and considered the island impregnable. But in February 1942, Japanese forces poured south down the Malay Peninsula. After a week of fierce fighting and mounting Allied and civilian casualties, Lt. Gen. Tomoyuki Yamashita, his open-neck shirt dripping with medals, his boots kicked off under the negotiating table, and Lt. Gen. Arthur Percival, wearing shorts and a mustache, faced each other in the downtown Ford Motor Company factory. Yamashita pounded on the table with his fists for emphasis.

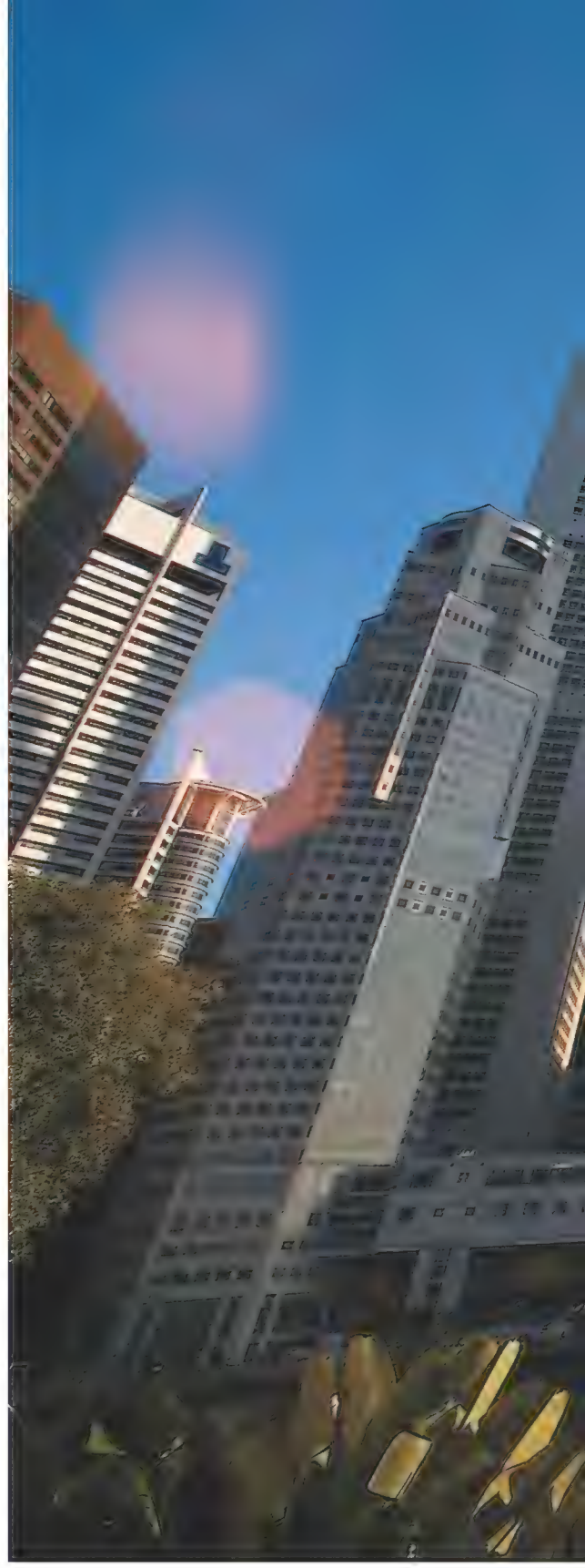
"All I want to know is, are our terms acceptable or not? Do you or do you not surrender unconditionally? Yes or no?" the Japanese commander demanded. Percival, head bowed, answered softly, "Yes," and unscrewed his fountain pen. It was the largest surrender in British military history. The myth that British colonial powers were invincible and that Europeans were inherently superior to Asians was shattered. Japan renamed Singapore Syonan-to, Light of the South Island. The sun was setting on the British Empire.

The drab, one-story Ford factory has been transformed into a sparkling war gallery and museum, paying tribute to

the courage and suffering of the Singaporean people during the Japanese occupation. Changi Airport, built by the Japanese using Allied POWs, still survives too, though not in any form an old veteran would recognize. Changi now handles 35 million passengers a year and has been rated "Best Airport in the World" 19 years in a row by *Business Traveller, UK* magazine. Search as I might, I couldn't find the ghosts of the old Singapore. The musty romance of the tropics, the restless adventurers stooped with drink and island living, the echoes of Somerset Maugham and the sea captains of Joseph Conrad have slipped away, along with pith helmets and Panama hats. In their place are the trappings of a city that feels as new as Dubai, humming with efficiency and industriousness, living by its wits, knowing well that if it doesn't excel it will be swallowed up by the pack.

What happened to the old Singapore? "We destroyed a lot of it," says Tommy Koh, chairman of the National Heritage Board and a leading figure in the city's cultural renaissance, "but we realized just in time that we were also destroying our heritage in the process. Entire neighborhoods were knocked down for new development, in Chinatown and other places. For the first two decades of independence, the mind-set of the whole nation was to erase the old and build the new in the pursuit of economic progress. People like me who wanted to save what was historic were brushed off as artsy liberals. But you have to remember that in the 1960s, we were a very poor country."

Singapore, in fact, had so many problems on the eve of independence in 1965 that pundits predicted its early demise as a nation. A two-year federation with Malaysia had collapsed. The Chinese and Malay communities were at each others' throats. College campuses were roiled by leftist students. Communists had infiltrated the unions. A bomb claimed three lives in the inner city. On top of all that, Singapore had no army and was without resources or even room to grow. It had to import much of its water and food, producing little else beyond pigs and poultry and fruits and vegetables. Sewers overflowed in slums that



"Our objective is not territory, but trade," said Sir Stamford Raffles (in a marble statue, right), who ushered in British rule in 1819. As prime minister, Lee Kuan Yew (above, in 2007, and left, in 1965) led a poor and restive nation to stability and wealth over its first 25 years of independence.

reached across the island. Unemployment was 14 percent and rising; per capita income was less than $1,000 a year.

Lee Kuan Yew, the Cambridge-educated prime minister who led Singapore through six years of self-rule and the first 25 years of independence, was so anxious about the future he had trouble sleeping. His wife got a doctor to prescribe tranquilizers. When the British high commissioner arrived at his residence one day with an urgent message from her majesty's government, a physically exhausted Lee had to receive the envoy while lying in bed. "We faced tremendous odds and an improbable chance of survival," he wrote in his memoir. " . . . We inherited the island without its hinterland, a heart without a body."

Lee's father was an inveterate gambler whom Lee remembers turning violent after losing nights at the blackjack table and demanding that his wife give him jewelry to pawn. One of the first things Lee Kuan Yew did after independence was take aim at vice. He banned casinos. He slapped high taxes on tobacco and alcohol. He targeted drug traffickers. Singapore emerged as a no-nonsense, moralistic society not noted for humor or levity.

Lee stepped down as prime minister in 1990. He had presided over a generation of stunning economic growth, but no one considered Singapore a world-class city like London, New York or Tokyo. There was no magnet except business—no arts to speak of, no creativity, no unpredictability, not a hint of wackiness. And that was costing Singapore a lot of money in lost tourist revenue and expatriates who found Thailand or Malaysia more interesting. The job of fine-tuning Singapore and ushering in an era that didn't equate fun with guilt fell to the prime ministers who followed Lee—Goh Chok Tong and, in 2004, Lee's elder son, Lee Hsien Loong. The younger Lee instructed his cabinet ministers to look at ways of "remaking" Singapore.

Tourism accounts for only about 3 percent of Singapore's economy, and therein lies the motivation to fiddle with success: the pint-size country needs to stay competitive to survive, whether it's to cash in on the region's booming

BOTTOM LEFT: LARRY BURROWS / TIME LIFE PICTURES / GETTY IMAGES

tourism market or to nurture an atmosphere in which creativity takes root. The bottom line for the government in most policy decisions is money—not money for greed's sake but money to provide the foundation for a stable, prosperous middle class that holds together an ethnically and religiously diverse population.

Lee Kuan Yew, who will turn 84 this month, spends time these days as an elder statesman for Asia, advising other countries how to prosper in a global economy. No one doubts his credentials. Singapore's per capita income has soared to $29,940, one of the highest in Asia. Its port is the world's busiest as measured by tonnage. Its national carrier, Singapore Airlines, is the world's most profitable and has been voted by readers of *Condé Nast Traveler* the best airline in the world 18 of the past 19 years. The airline has 9 new aircraft and 88 more on order, and will pay cash for every one of them. Singapore's homeowner rate (90 percent) is among the highest in the world, as is its literacy rate and penetration of broadband. In various annual surveys, Singapore is regularly at or near the top on the list of countries that are the most business friendly, most transparent, least corrupt, most economically free, most globalized and least enmeshed in bureaucracy and red tape.

All of which raises an obvious question: How did Singapore accomplish so much with so little while many other developing countries loaded with natural resources and plentiful land failed? The answer is good governance and a widely held belief that being second best isn't good enough. Instead of cronyism, Singapore embraced meritocracy. Salaries in the public sector—it's not uncommon for senior public servants to earn $500,000 a year—are competitive with those in the private sector, enabling the government and the military to recruit the best and brightest. At independence, instead of tearing down the overt symbols of colonialism in a burst of ultranationalism, Singapore accepted the reality of the past. English was made the language of business, schools and government, and streets with names like Queen Elizabeth Walk and Raffles Boule-

vard are reminders that Singapore's history didn't begin in 1965. Rather than playing ethnic groups off against each other, as some governments did, Singapore gave top priority to creating an integrated, racially harmonious society where everyone shared the fruits of prosperity. Quota systems, for instance, ensure that all public housing has a representative mix of Chinese, Indians and Malays.

"We have used meritocracy and pragmatism more ruthlessly than any government," says Kishore Mahbubani, dean of the Lee Kuan Yew School of Public Policy. "And ours is the least ideological government in the world. It doesn't care if a principle is capitalistic or socialist. If it works, we use it."

The government, a parliamentary republic, operates like a corporate board of directors with a conscience and a mandarin upbringing. It micromanages every aspect of daily life, in some cases with extreme penalties. Drop a cigarette butt on the street and it will cost you a $328 fine. Spray-paint graffiti on a wall and you can be caned. If you are over 18 and caught with more than 15 grams of heroin, the penalty is mandatory execution. (Amnesty International says Singapore hanged about 400 people between 1991 and 2003, the highest per capita execution rate in the world.) Don't even think about jaywalking or speeding. Try urinating in a camera-equipped elevator in public housing and the police will come knocking.

If people develop bad habits, Singapore may step in with a behavior modification program, such as the government-sponsored Courtesy Campaign or the private-sector Kindness Movement. It might blitz the nation with TV ads and brochures and posters that stress the importance of being good and thoughtful neighbors. Past targets include: people who talk on cellphones at movies or fail to flush public toilets and couples who don't start their wedding dinners on time. (Couples who sent invitations urging their guests to be punctual were eligible to win $60 shopping vouchers.) When Singapore's birthrate soared, the government offered women incentives not to have children. When the birthrate plummeted, the state's Baby Bonus gave couples tax rebates and monthly child-care subsidies. To address Lee Kuan Yew's belief that intelligent couples should marry and have children to keep the gene pool strong, officialdom set up a matchmaking service complete with Love Boat cruises. It also gave it an Orwellian name, Social Development Unit, or SDU; young Singaporeans joked that SDU stood for single, desperate and ugly. (SDU hung up its cupid's quiver in late 2006. In 23 years, some 47,600 SDU members were married.)

All this social engineering has turned Singapore into something of a nanny state. But the People's Action Party, which has won every election since the end of colonial rule, has a quick rejoinder: check the results. Singapore's crime rate is one of the lowest in the world. There is no litter or graffiti. Everything is orderly, on time, efficient. True to Confucian doctrine, group achievement is celebrated above individual accomplishment, authority is respected and the duty to take care of one's family is so integral to society that

Singapore razed whole neighborhoods for the sake of development, but the Raffles Hotel (above, in 1911) is one of many symbols of the colonial era that survived the country's transition to nationhood; the Singapore Sling (right) was invented at the hotel's bar.

elderly parents can sue their grown children for non-support. The "perfect" society. Yet perfection came at a price. Personal freedoms were surrendered, creativity and risk-taking never flourished, the leadership seemed to lurk behind every tree. Singapore was admired but not envied. "Growing the creative industry," as the government refers to its promotion of arts and culture, was a luxury that had to wait until Singapore's survival was assured.

Tommy Koh, the arts patron, remembers that in 1968, when he was Singapore's ambassador to the U.N., the mission in New York City was decorated with cheap posters. He pleaded with then-prime minister Lee Kuan Yew for $100 to replace them with some original work by a Singaporean artist.

Lee did not see it as a chance to promote Singaporean culture. "What's wrong with the posters?" he asked. Koh eventually got his money and bought an ink-brush painting by Chen Wen-Hsi, Singapore's most celebrated pioneer artist. It hangs in the Singapore U.N. Mission to this day.

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Order prevails among Singapore's several ethnic neighborhoods (Little India). Now, observers ask if the country can foster the creativity it believes it needs to compete in a global economy.

From that modest beginning, the Foreign Affairs Ministry has built a significant collection of Singaporean art to display in its far-flung embassies, and the Singapore Art Museum has put together the world's largest public collection of Southeast Asian art.

The time between my first and last visits to Singapore spanned 37 years. The changes had been unimaginable. There was the obvious: the stunning skyline and growing prosperity; the absence of pollution and traffic gridlock, thanks to an exorbitant tax on cars and a system that turned major streets into toll ways during peak hours; the landscaping that gave the entire city a garden-like atmosphere and, like everything else in Singapore, was intended to provide something practical—shade, a deterrent to pollution and a reduction in temperatures of a degree or two.

There was also the abstract: the realization that it is architects and artists who make a city great, not computer engineers and civil servants. In loosening up, the government recognized the convergence of economic progress and cultural and individual innovation. The anxiety with which Singaporeans viewed the future has been replaced by confidence. "In my parents' time, the mind-set was work hard and make a good home for your family," says Choo-sin Nong, a recent university graduate. "For my generation, it's let's get out in the world and see what we can do." The question remains whether Singapore can keep getting the pace and mix right and give birth to a truly vibrant and creative society.

On my way out of town, speeding along a road whose grassy shoulders are as carefully manicured as the fairways at Augusta, I saw an unusual sight ahead. The gardeners had forgotten to mow a little patch where the grass stood a foot high. Ahhh, I thought: even in Singapore people can get lackadaisical. But wait. As we passed the patch, a neatly lettered sign informed me: "*This grass has been purposely left long to permit insect life.*"

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The New York Mint

Numismatic Review

Discovered in a Smithsonian Institution Vault…

The First Coin Design To Show America's "Trust In God"

The recent U.S. Mint release of the new $1 Presidential Coins, some without the motto "In God We Trust," has numismatists digging into the history of the motto. The results revealed not only the first design attempting to use the motto, but led to the exclusive striking of this "lost" design for the VERY FIRST TIME!

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In 1864, America's first attempt to add a religious motto to its coins was rejected. Filed away in the pages of U.S. Mint chief engraver James B. Longacre's sketchpads, the design remained unseen for over 140 years—until now! While studying Longacre's notes stored in the National Numismatics Collection at the Smithsonian Institution, researchers found that the famed designer's first attempt at the motto was actually for a $20 Gold Double Eagle with the words "Our Trust Is In God." The design was shelved as Congress debated over the inclusion of the motto on U.S. coins. Instead of appearing on a $20 Gold Double Eagle, the first coin to utilize the motto was Longacre's Two-Cent piece with the motto shortened to "In God We Trust."

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Remembering Jack Kerouac

A friend of the author of *On the Road*, published 50 years ago this month, tells why the novel still matters **BY JOYCE JOHNSON**

ONE SNOWY January night in 1957, I found myself in a Howard Johnson's in Greenwich Village buying a hot dog and baked beans for a virtually unknown writer named Jack Kerouac. It was a blind date arranged by Allen Ginsberg, who always looked out for his male friends. As Allen no doubt saw it, Jack needed a place in New York to stay for a while until he could take off for Tangier, and I was that rare thing—a girl who had her own apartment.

My independence at 21 would not be questioned now, but in the 1950s it was definitely the wrong way for an unmarried woman to be living, though nothing would have induced me to go back to my parents. By day, I typed rejection letters for a literary agent, for $50 a week; by night, I was working on a novel about a college student so intent on breaking through the glass wall that seems to separate her from real life that she decides to lose her virginity as a kind of gratuitous act. At Barnard, my creative writing professor had chided me for being "a little existentialist." "Oh, you girls have such dreary little lives," he told his discouraged female students. I was sure he would be horrified at the way young women were depicted in my book.

Kerouac (with the author in Greenwich Village in 1957) was as unprepared as anyone else for his novel's surprise impact.

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Just a few months before I met Kerouac, my boss at the agency had given me the task of clearing her shelves of books by former clients. One book destined for the Salvation Army pile was Jack's first novel, *The Town and the City*, which had been published in 1950. My boss remembered him well—"crazy and impossible." In his jacket photo, though, he looked quietly intense and appealingly melancholy. I left the office that evening with his novel under my arm, opened it on the subway and sat up reading it most of the night. I remember feeling that I had discovered a writer who knew all about me—about my restlessness, my struggle to leave home, my feeling of being somewhat orphaned and adrift yet open to what life had to offer.

The astonishingly handsome, road-weary man sitting beside me at the Howard Johnson's counter seemed larger than life but strangely unexcited about the forthcoming publication of his second novel, *On the Road*, years after he had composed it at white heat on a 120-foot-long, taped-together scroll of drafting paper. He told me he was hoping the book would bring him a little money and some recognition in literary circles for what he called his "spontaneous bop prose." Numerous publishers had rejected it, and even Viking Press had kept it on ice for two years, fearful of lawsuits as well as the consequences of bringing it out at a time when the novels of Henry Miller and D. H. Lawrence's *Lady Chatterley's Lover* were banned in the United States. The date Viking had finally selected was September 1957, fifty years ago this month. For all their caution, Jack's editors were as unprepared as he was for the book's profound and immediate impact. Who could have predicted that an essentially plotless novel about the relationship between two rootless young men who seemed constitutionally unable to settle down was about to kick off a culture war that is still being fought to this day?

THE PUNDITS OF MY TIME called people my age the Silent Generation, a designation most of us more or less accepted in what was thought to be our characteristically lethargic manner. We were the children of parents who had lived through the dislocating upheavals of the first half of the 20th century, yet many of our mothers and fathers, especially those born into immigrant families, had essentially been formed by 19th-century upbringings. Their own experience—two world wars, a devastating economic depression, the cold war, with its public persecutions of those who were deemed un-American and its threat of nuclear annihilation—had made them fearful conservators of the postwar status quo. Like Willy Loman in Arthur Miller's *Death of a Salesman*, which had opened on Broadway in 1949 some months before *The Town and the City* quietly came out, they anxiously pursued a narrow definition of the American dream, terrified of losing their hard-won middle-class status.

My parents were among the thousands of older people who had winced in recognition when they flocked to Miller's play. Miller insisted that Willy Loman's pathetic story had the ennobling dimensions of an American tragedy, but few among the teary-eyed audiences left the theater with much hope that life would be different for other white middle-class strivers. Most came home more depressed than exalted, with their resignation intact. They continued to teach their children to keep their heads down so they would not stand out in a crowd or be perceived as "different" (or "red" or "fast"). Girls were to guard their purity, marry young and produce babies; boys were allowed a little more latitude, but even the ones who needed to "find themselves" were expected to settle down and support families. (In those days homosexuals did not officially exist.) I had won my own freedom abruptly, at the price of a wrenching break with my parents after their shocked discovery that I'd been having a love affair with a divorced psychology instructor at Barnard. The sociologist David Riesman had written off my

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generation as an "other-directed" crowd of sheeplike conformists, yet when I looked around me, I saw many of the young people I knew hiding their restlessness, frustration and sexual confusion behind respectable masks. I was hardly expressing only my own longing for a full range of experience when I wrote in the opening pages of my novel, *Come and Join the Dance*, "What if you lived your entire life completely without urgency? You went to classes, you ate your meals, on Saturday nights a boy you didn't love took you to the movies; now and then you actually had a conversation with someone. The rest of the time—the hours that weren't accounted for—you spent waiting for something to happen to you; when you were particularly desperate, you went out looking for it."

Among the college students that I knew, nostalgia for the Roaring Twenties was widespread. We worked at identifying with the world-weary, hard-drinking expatriates in the novels of Hemingway and Fitzgerald and talked

In a staid era, Kerouac (New York, 1953) defined a craving for experience.

of running off to Paris ourselves. Even the heroine of my novel was slated to go there after her college days ended. Among the sophisticated French, she would presumably find the intensity she craved without the censure she would have experienced in the States. Except for Holden Caulfield, the 16-year-old protagonist of J. D. Salinger's *The Catcher in the Rye*, my generation found no iconic figures in contemporary literature—until Kerouac's Sal Paradise and Dean Moriarty came along. It was Kerouac who would define, eloquently, that nagging secret itch many young Americans were feeling and send so many of us out in search of that elusive It right in our own country.

IN *DEATH OF A SALESMAN*, Willy Loman sacrificed his life to a fruitless pursuit of the American dream; Kerouac's two protagonists acted as if that dream was of no importance. *On the Road* followed Sal and Dean through three years of frenetic transcontinental movement in the late 1940s. Their main goal in life was to "know time," which they could achieve by packing as much intensity as possible into each

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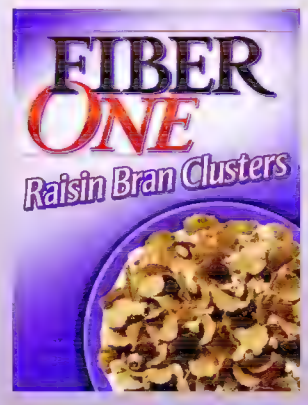

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moment. Sal and Dean didn't have houses with mortgages—they had wheels. They didn't worry about hanging on to 9 to 5 jobs—they picked up lowly gigs that kept them afloat between adventures. Convinced that black jazz musicians, freight-hopping hobos and Mexican grape pickers knew more about the meaning of life than men in gray flannel suits, they didn't care about achieving respectability. And they felt no need to go abroad; the American highway sped them from coast to coast through still relatively unspoiled vistas of mountains, prairies, deserts and rivers. They were waiting for some prophet to deliver the Word to them, and the Word was: "Wow!"

Dean Moriarty, sexual athlete, car thief, autodidact, marathon talker and Sal Paradise's spiritual guide, slowed down from time to time to mistakenly marry various women. Sal, more introverted and reflective, and the narrator of the novel, claimed to be looking for the perfect girl but was actually on a much stranger search—a spiritual one—for "the father we never found." (The father figures in the novel, whether Dean's hobo father or God, always remained out of reach just around the next corner.) When Sal earnestly asks a rather pathetic girl in the Midwest what she wants out of life, he feels sad that she cannot envision anything beyond the mundane life she already has. Although feminists would later condemn the way Kerouac's male characters exploited women without taking the least responsibility for them, when I first read *On the Road* in the summer of 1957, I felt that its liberating message was addressed to me as well as to men—a view that many other young women would come to share.

My blind date with Jack had led to a love affair that we kept alive through letters after Jack left for Tangier that February. We reunited briefly on his return to New York, and then he headed West for the coast, where he stunned me by settling into a house with his mother in Berkeley. Knocked out by the energy of his sentences, the

dynamic rushes of images and words that practically impelled you to take to the road yourself, I wrote to him that *On the Road* reminded me of *Huckleberry Finn*. "I think you write with the same power and freedom that Dean Moriarty drives a car," I told him. As for me, I was ready to pack my bags and see America by Greyhound bus or join Jack in Mexico City, where he headed in July (after returning his mother to Orlando, Florida) just around the time Random House bought my novel on the strength of the first 50 pages. The check for $500 seemed a fortune back then—enough to live on south of the border for months. In fact, Jack had fantasized that the two of us would be living in a tiny Mexican mountain village, far from the madness of New York, when *On the Road* came out in September. Mexico, he promised, would be my real "education" as a writer. But just after I rushed out to buy my plane ticket, Jack came down with the flu and had to return to the States. As broke as ever, he turned up in New York on September 4. (I'd had to wire him $30 for a bus ticket from Orlando.) He arrived just in time to read the *New York Times* review by Gilbert Millstein that made him famous—or notorious—overnight.

Orville Prescott, the conservative regular daily reviewer, would surely have panned the novel, but he happened to be away over the Labor Day weekend. The far more sympathetic Millstein called its appearance "an historic occasion," compared Jack to Ernest Hemingway and hailed him as the "avatar" of the Beat Generation. And with that, Jack became the object of a media frenzy so relentless that he was soon saying, "I don't know who I am anymore!"

IF THE PUBLICATION OF *On the Road* had not been such a galvanizing event, would 1957 still have been a watershed year—one that would lead directly to the counterculture of the '60s? Change would undoubtedly have come, but not so abruptly. Like Jack's

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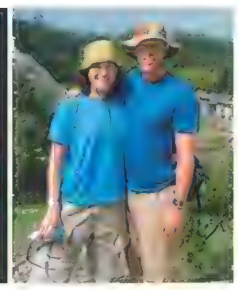

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protagonists, young people in America, without even knowing it, had been waiting for some Word. Now a compelling new voice had uncorked all that bottled-up generational restlessness. American culture was at a crossroads: more and more rooftops were bristling with television aerials, but the written word had yet to lose its tremendous power. *On the Road* hovered at the bottom of the best-seller list for only a few weeks, but through the publicity generated by the burgeoning mass media, "beat" and "Kerouac" instantaneously became household words.

The impact of the book was amplified by the figure of the author, who with his rugged good looks and nomadic lifestyle seemed almost the Hollywood personification of his beat characters. But Jack's real-life utterances—diffident, gnomic and naively unguarded, often delivered in a haze of alcohol as his weeks in the limelight wore on—tended to bewilder and frustrate members of the media. Most ran with the angle: Is America in danger of going beat? (i.e., nihilistic, shiftless and delinquent), completely ignoring the spiritual dimension of Jack's message but spreading the exciting idea that some kind of cultural shift was going on. (Millstein was one of the rare critics who understood that Jack was expressing a need for affirmation, although he noted that it was against what another critic called "a background in which belief is impossible.")

In the late 1940s, "beat" had been a code word among Jack, Allen Ginsberg, William Burroughs and a small group of like-minded hipster friends; it had connoted a saturation with experience almost to the point of exhaustion—then looking up from the depths for more. Although Jack doggedly tried to explain that he had derived the word from "beatific," the more the press covered the Beat Generation, the more "beat" lost its meaning. Soon it was the belittling word "beatnik," coined by San Francisco columnist Herb Caen, that caught on.

Becoming beat had implied a kind

of spiritual evolution. But "beatnik" stood for an identity almost anyone could assume (or take off) at will. It seemed to come down to finding a beret or a pair of black stockings and a bongo drum to bang on. Beatniks wanted "kicks"—sex, drugs and alcohol. They were more interested in hard partying than knowing themselves or knowing time. The two ideas, beat and beatnik—one substantive and life-expanding, the other superficial and hedonistic—helped shape the counterculture of the '60s and to this day are confused with each other, not only by Kerouac's detractors but even by some of his most ardent fans.

Young people often ask me whether there could ever be another Beat Generation, forgetting one essential tenet of the beat writers: make it new. "I don't want imitators," Jack would often say, undone as much by the loss of his anonymity and the cheapening of what he wanted to communicate as by the brutal attacks of establishment critics.

Our relationship ended a year after *On the Road* came out when he bought a house for his mother in Northport, Long Island, and moved into it himself, withdrawing from the limelight and, more and more, from his old friends as well. He died in 1969, at the age of 47, from an abdominal hemorrhage.

Beatniks were passé from the start, but *On the Road* has never gone without readers, though it took decades to lose its outlaw status. Only recently was it admitted—cautiously—to the literary canon. (The Modern Library has named it one of the 100 best English-language novels of the 20th century.) Fifty years after *On the Road* was first published, Kerouac's voice still calls out: Look around you, stay open, question the roles society has thrust upon you, don't give up the search for connection and meaning. In this bleak new doom-haunted century, those imperatives again sound urgent and subversive—and necessary.

JOYCE JOHNSON's *beat-era memoir,* Minor Characters *(1983), received the National Book Critics Circle Award.*

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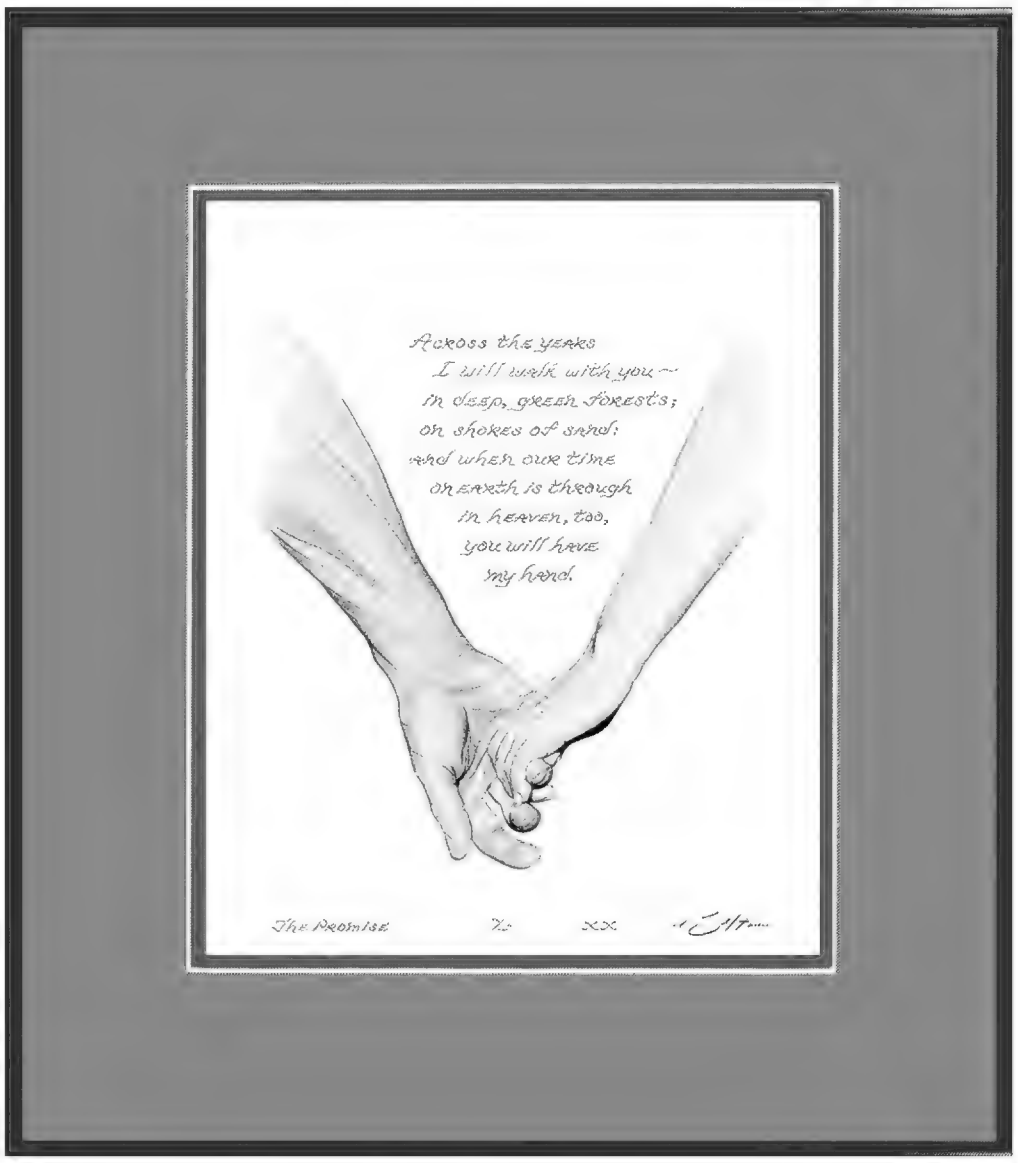

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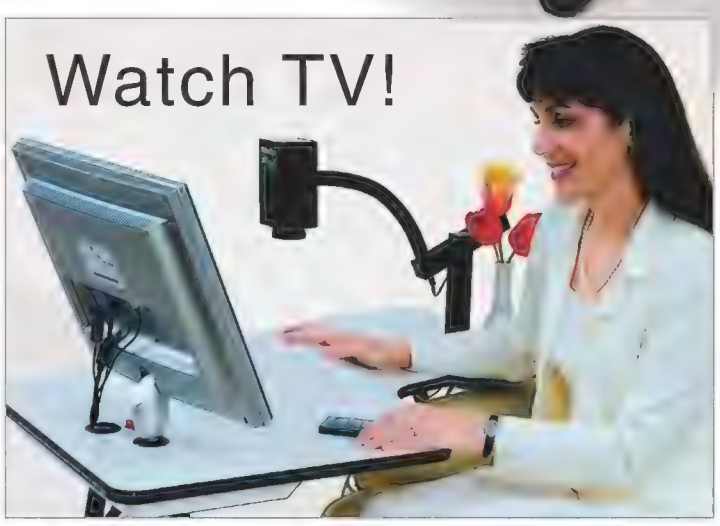

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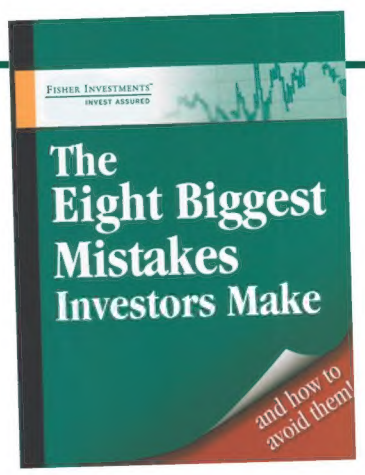

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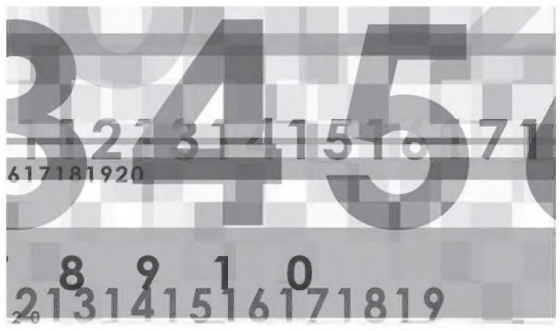

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fun entry into subjects that are often taught in a lackluster way.

Dr. Benjamin assumes you have no more than a distant memory of high school math. He believes that it is his job to fan those embers into a burning interest in the subject he loves so much—and in which he takes such exquisite joy.

About Your Professor

Arthur T. Benjamin is Professor of Mathematics at Harvey Mudd College, where he has taught since 1989. He earned a Ph.D. in Mathematical Sciences from Johns Hopkins University. The Mathematical Association of America honored him with national awards for distinguished teaching in 1999 and 2000 and named him the George Pólya Lecturer for 2006–08.

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Livin' Large

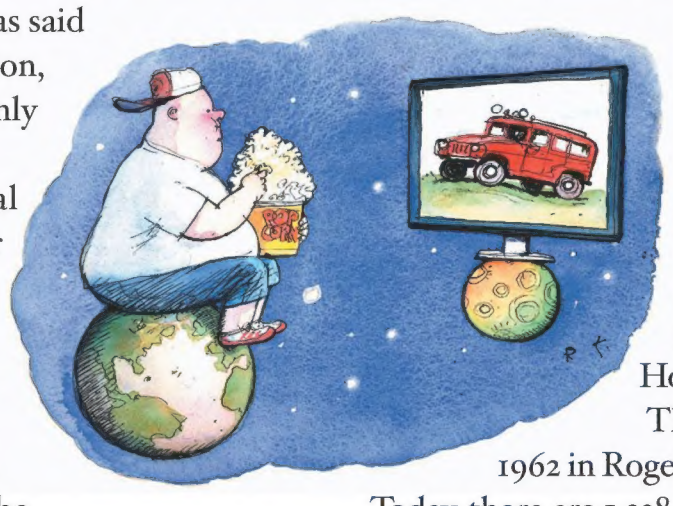
Everything's bigger in America. You could look it up

THE TOTAL U.S. FOOD SUPPLY provides 500 more calories per day per person than it did in the 1970s, an increase of 24 percent, according to the Department of Agriculture.

In the 1960s, the average chicken at slaughter weighed about three and a half pounds; by the mid-1990s, it had gained a pound. In 1966, a commercial cow at slaughter averaged 1,011 pounds; by 2006, it weighed 25 percent more, or 1,275 pounds.

In fast-food restaurants, portions are two to five times larger today than in the 1980s.

In the 1964 edition of *The Joy of Cooking*, a recipe for chocolate chip cookies was said to yield 45 servings. In the 1997 edition, the same recipe was said to yield only 36 servings.



According to the latest federal health statistics from the Centers for Disease Control and Prevention, the average adult weighed nearly 10 percent more in 2003 than in the 1980s. Males grew from 168 to 180 pounds, females from 142 to 152.

Over roughly the same period, the average 5-year-old boy gained 9 percent in weight, rising from 43 pounds to 47. The average 5-year-old girl gained 7 percent, rising from 42 pounds to 45.

In the National Football League, the average weight for players rose 10 percent from 1983 to 2006, to 248 pounds. In 1976, three NFL players weighed more than 300 pounds; in 2006, that number was 570, or one in five players.

The International Journal of Obesity totaled 509 pages in 1993, its first year. In 2006, it filled 2,322 pages.

In the past ten years, the standard movie seat has grown more than 10 percent, from 19 to 22 inches wide, according to Irwin Seating of Grand Rapids, Michigan.

The Casket & Funeral Supply Association of America reports that standard caskets have grown from about 22 inches wide in the 1970s to 26 inches today.

The average TV screen is growing at the rate of one inch per year, the Consumer Electronics Association reports; the 2006 average was 27 inches. Today, U.S. households watch TV for an average of 8 hours and 11 minutes a day, up from 6 hours and 45 minutes in 1980, according to Nielsen Media Research.

From 1996 to 2006, the average motor vehicle made in the United States gained 500 pounds, reaching 4,142 pounds, mostly because of bigger engines and more options.

In 1991, some 10 percent of new houses came with a three-car garage, says the National Association of Home Builders. That number doubled by 2005.

In 1950, the average new house provided 290 square feet per family member, reports the *Journal of Industrial Ecology*. By 2003, that number had tripled, to 893 square feet per family member.

Since 1980, the standard refrigerator has expanded 10 percent, to 22 cubic feet, and the standard clothes washer 25 percent, to 3 cubic feet, says the Association of Home Appliance Manufacturers.

The first Wal-Mart, which opened in 1962 in Rogers, Arkansas, was 16,000 square feet. Today, there are 1,238 Wal-Mart Supercenters in the United States, and each one is 100,000 to 220,000 square feet.

The Energy Information Administration reported in 2006 that the average American produces 4.5 pounds of solid waste per day (including such things as paper, containers, food and lawn clippings), a 150 percent increase since 1960.

When the National Association of Professional Organizers (people hired to organize personal belongings) was founded in 1985, it had five members. It now has 4,000.

Overstuffed Americans increasingly exercise another option: the Self-Storage Association says the number of self-storage facilities in the United States has increased ninefold since 1984, from 6,601 to 59,657.

Compiled by **JESS BLUMBERG, KATY JUNE-FRIESEN** *and* **DAVID ZAX**.

RICHARD THOMPSON